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Shadows and Straws

IN THIS NUMBER of the Journal there will be found a very able presentation of the arguments in favor of the fee-plus-cost system of charging for professional services, written by Mr. W. Stanley Parker, of Boston. It will no doubt be remembered by members of the Institute that the Board was instructed to prepare and issue a Circular of Advice for the information of members on this subject, and reference to the minutes of the meeting of the Executive Committee, which also appear in this number, will indicate that the requisite documents are approaching their final form and will soon be ready for issuance.

THE MEETING of the Executive Committee held at Cincinnati, and of which an account will be found elsewhere in the Journal, only served to emphasize the wisdom of holding such meetings at as many different Chapter towns as possible. When the dinner tendered by the Chapter came to a close, the fifty men who were present would have unanimously voted it not only one of the most interesting but one of the happiest of gatherings, while the officers of the Institute felt themselves to be compensated manyfold for the four days' time so generously and so willingly given in the service of the Institute. Let us hope for as many of these meetings as possible, and that the new plan of assigning certain groups of chapters to the nearest resident Directors of the Institute may be the means of greatly increasing the opportunities for discussions which contribute so much to an understanding and an appreciation of the Institute and its work.

LATE last year the Institute received a letter from a prominent association of manufacturers in which inquiry was made as to the attitude of the Institute toward a certain practice which may be described as follows: An architect whose work is to be published in a certain publication writes a letter to the manufacturers of the materials which were used on that particular piece of work, suggesting, or urging, or even requesting, that the said manufacturers take advertising space in the number of the publication in which the architect's work is published. In this instance, the association had received such a request from an architect. In other cases, we are informed that some architects have actually quoted rates on the advertising space they urged upon the manufacturer!

The above letter was referred to the Board of Directors of the Institute,—not that the wisdom of fourteen men was required to deal with such a wretched

piece of business, but that the condemnation of the Institute might be given all possible emphasis.

Not long ago a member of the Institute transmitted to us a copy of a letter he had received from a manufacturer and which was as follows:

"*Dear Sir:* You kindly wrote me last September that you would take up the matter of the (material) for the (building) this month, and to write you. We would be pleased to hear from you, and if you will send us the plans with ideas as to what you would want, we will be very glad to submit you a line of designs with as close a figure as we can on same, and do all we are able in meeting your expectations. As it would not pay us or the (owner) to send a representative in person for this order, and if you can conscientiously help us to get it, we will be glad to allow you a contractor's commission of 10 per cent, and still court your criticism of our work. Hoping to hear favorably from you and that we may have the pleasure of serving you and friends, we are, etc., etc."

Charmingly naive, we call it. "Conscientiously" is delightful, and to be willing to court criticism after paying 10 per cent exhibits a largeness of view which we cannot but commend. Yet we know that the writer of that letter had not always been figuratively kicked down stairs for venturing such overtures.

Quite recently the Journal received the following communication from one of the prominent manufacturers in the United States:

"Would it be possible to start some agitation through your columns against the practice of some architects who publish a book of illustrations of work which they have done and then attempt to make the manufacturer of building materials pay for getting out this book by subscribing to advertising in the book? Naturally the manufacturer does not wish to do anything to offend any member of the profession, but at the same time he does not feel like being held up in this manner. There is another class of architects who make it a practice of expecting the manufacturers to pay for the cost of their specification covers by using the same method of soliciting advertising."

What is the answer? The only one we know of is *Stop!* As long as fear is stronger than the wish to stop, or as long as one waits to grow "strong enough" to stop, that kind of a publisher will persuade that kind of an architect to engage in that kind of a game; that kind of an architect will hold up that kind of a manufacturer; that kind of a publisher will hold up that kind of an advertiser; and that kind of an advertiser will hold up that kind of a publisher.

Of such is the reducible minimum in all professions, trades and callings, growing smaller year by year—as the history of professional standards bears witness. It is made up of those who do it without thinking,—of those to whom it seems the easy way,—of those who do it against their judgment and justify it by necessity,—and, lastly, of those who do it deliberately from choice. These last represent the irreducible minimum which is discoverable and avoidable by all who care to take the trouble.

If any of the others should ask us how to stop, we could only answer—when the wish is stronger than the fear one never asks how. The will has made it plain.

THE conference agreement on H. R. 12207 carrying the Senate amendments authorizing the Secretaries of the Departments of Justice and of Labor to enter into contracts for the leasing of two "modern fireproof office buildings," as recited in the Special Journal News Bulletin sent out under date of April 21, appears to end all chances for the new building for the Department of Justice. The compromise effected by the bill above referred to also gives color to the statements which have been made in Washington to the effect that it was useless to plead for the erection of Government buildings in Washington, since interests which are now profit-

ing from the $600,000 rentals paid by the Government are too powerful to be beaten at the game which has now developed into one where large sums are at stake.

During the debate in the Senate on April 19, the Chairman of the Committee on Public Buildings and Grounds stated that his Committee had directed him to try and secure the passage of a bill authorizing the appointment of a commission to examine into the whole rented-building situation. This might seem to offer the hope that the end of the plan for ruining Washington and mulcting the nation was in sight, but remembering the result achieved by the commission which investigated the public-building situation two years ago, we may be forgiven for some pessimism.

During the debate on these amendments in the Senate, the following extraordinary statement was made by the Chairman of the Committee on Public Buildings and Grounds, Senator Swanson, of Virginia, in answer to a question relating to the building for the Department of Justice:

> "If there is any building that is needed it is one for the Department of Justice. I have urged it ever since I have been here, and objection has always arisen unless we would enter into an agreement that we would pay 5 per cent for a man to inspect the building, when the Supervising Architect's Office here is prepared to do it. I have not been willing to put into the bill a provision compelling us to pay for the inspection of that building when the Supervising Architect's Office could do it and save to the Government 5 per cent on the cost of the building. The objection to the passage of that bill was because a member of the American Institute of Architects insists that he has a moral right, if not a legal right, to get 5 per cent for watching the construction of the building."

Come, come, Senator Swanson, that is a great deal harder on the Institute than you really meant to be. You could not blame the members of the profession throughout the country if they bitterly resented the imputation which is so easily to be read into those words. What you meant to say, we think, was that the bill introduced by the Secretary of the Treasury and permitting the breaking of the agreement with Mr. Donn Barber for the designing and supervision of the building for the Department of Justice was opposed by the Institute because it believed the Government had no right to violate such an agreement. The bill did specifically provide that the architect who did the work should not supervise the construction of the building, thus revealing an intent to break a part of the contract. The Secretary of the Treasury stated, as you know, that there was a moral obligation. Chairman Clark of the House Committee on Buildings and Grounds recognized the justice of the Institute's contention and wrote that the bill would be modified to insure justice to Mr. Barber.

May we not also set you right on the question of supervision of the construction? You do not mean that Mr. Barber was to receive 5 per cent for watching the erection of the building. What you do mean, we believe, is that it seemed quite wrong for the Government to pay Mr. Barber for such supervision and then be put to the expense of having the Supervising Architect's office supervise it as well. That meant duplicating the cost of the supervision. But the Supervising Architect's office says that it costs it 3 per cent to supervise, which is no doubt the average cost of supervision of such a building to any architect. Thus there might have been a saving of 3 per cent in supervision, but not a saving of 5 per cent, as your remarks would indicate.

Is it not fair also to point out that the cost of doing work in the Supervising Architect's office is 7 per cent? Thus, with a 6-per-cent fee to the architect and a 3-per-cent duplicate supervision charge to the Supervising Architect's office, the net cost would be 9 per cent, or 2 per cent more than the regular cost in the Supervising Architect's office. No attempt could be or has been made, so far as we know, to justify any duplicate supervisory cost.

The only issue at stake inheres in the fact that the Government invited sixty architects to compete for three buildings, of which the Department of Justice was one, and plainly stated that the winning architects would be employed to design and supervise the construction of the buildings at the rate of 6 per cent. Should not the Government keep faith, even though a new departmental attitude might add slightly to the cost of keeping faith?

Is it fair, Senator Swanson, to allow your remarks to stand in the Congressional Record as what we believe was an unwitting indictment of the Institute for supporting a contention which would be abhorrent to every member of the body? We hope you will not think so.

GREAT as is the discouragement with which we may view the further addition of two temporary office-buildings to the already long list of structures rented by the Government in Washington, the greatest discouragement seems to lie in the fact that no bill for a new building for the Department of Justice had any chance of being passed, and that the proposition to build a building for rental to the Department of Justice seems to bear a mysterious relation to the fruitless efforts to house the Department in a building of its own. The Department of Labor suffers the same fate. These unwelcome facts may as well be faced. Senator Thomas, of Colorado, had them well in mind when in discussing the proposed appropriation for good roads he spoke as follows:

"I was much impressed with one of the dialogues which served to enliven one of the soliloquies of this discussion, wherein the junior Senator from Virginia directed attention to the lack of needed public buildings in Washington and the consequent housing of so many departments and bureaus in leased structures and apartments, for which the Government pays an annual rental of nearly $700,000, the Government rentals being also higher than those to private persons for similar accommodations. The Senator deplored this condition and recounted his unsuccessful efforts to rectify it. But he did not refer to the real cause of the situation. It lies in the fact that we are so busy in providing public structures for Sundance and Mildew, for Persepolis and Rising Sun, that we have no time to consider and no money to squander upon needed public buildings here. Morover, some of Uncle Sam's Washington landlords have influence in the political world and would lose a good thing if we provided the Government with appropriate housing. But we can easily build bridges—aqueduct, memorial, and suspension—over the Potomac and into Virginia, and national highways in the other direction, and just as easily comfort ourselves with the delusion that the public needs imperatively demand them."

Reference to the last public-building bills shows that Virginia fell heir to the following post-office buildings, each of which, according to the report of the Public Buildings Commission of 1914, was a wasteful grant of public money:

	Population	Postal Receipts	Cost of Building
Covington	4,234	$12,786	$45,000.00
Wytheville	3,054	10,298	60,000.00
Franklin	2,271	9,956	50,000.00
Pulaski	4,807	12,389	55,000.00
South Boston	3,516	12,291	55,000.00
Warrenton	1,427	11,397	62,000.00
Waynesboro	1,389	9,421	57,500.00
Farmville	2,971	13,310	60,000.00
Front Royal	1,133	8,216	50,000.00
Leesburg	1,597	8,840	55,000.00
Norton	1,866	8,135	75,000.00
Salem	3,849	11,871	65,000.00

The following sites for post-office buildings in Virginia have also been authorized by Congress:

	Population	Postal Receipts	Cost of Site
Buena Vista	3,245	$6,358	$5,000.00
Cape Charles	1,948	7,481	7,500.00
Manassas	1,217	7,351	5,000.00
West Point	1,397	3,995	5,000.00
Woodstock	1,314	6,073	5,000.00

We do not record these things as vague implications, but as factors which Senator Thomas very likely had in mind when he said some things which deserve wide public recognition:

"We are, generally speaking, United States Senators when, and only when, we act upon or consider external problems. We are, generally speaking, Senators from our respective states when we act upon or consider affairs of domestic concern. We are more interested in what we can secure for our

immediate constituencies from the Federal Government than we are in protecting and safeguarding the latter from the exactions of those who send us here. This means that we are becoming less and less the guardians and representatives of national authority and more and more the agents and attorneys of our respective communities. No man can serve two masters. Many have tried to do this and all have failed. What the country needs is Senators and Representatives whose first duty is to the Nation; whose vision reaches beyond their own localities and is bounded by the horizon of the Republic; whose fealty to the Federal Government is their strongest impulse; who place the general welfare, the national interests, the national affairs above and beyond all others; who serve their States by serving the whole people; who are neither ambassadors nor delegates, but everywhere and at all times the trustees and depositaries of a legislative function created and designed to subserve the East, the West, the North, and the South alike, each and all the equal and inseparable constituents of the same Republic. When this conception of duty shall have become the standard by which our actions and our policies are measured, the Treasury will cease to be a grab-bag for greedy schemes of greedy communities for public extravagance and private relief, and the money of the people, cheerfully paid through taxation for public purposes, will be wisely appropriated and honestly expended."

Incessant political plotting emanating from the million petty plans of the voters of the United States merges into the brooks, the creeks, the rivers of relentless pressure and of unconfinable dimensions. Like the Arve and Arveiron, they "rage ceaselessly," sweep down upon Congress and swallow up many things in their course. The roaring of their waters drowns the pathetic voice which pleads that the Interest of the Whole People be served. All of which must be remembered and pondered upon by all who wish to bring about a reform in the present wasteful—one might almost add sinister—method of public-building expenditures.

FEW READERS of the Journal are perhaps aware of the charming architectural heritage which Mr. Charles P. Taft has maintained on the edge of the business district in Cincinnati. Resisting what seems an almost too great temptation to flee the encroachments of that architectural ugliness which is the despair of all those who have the vision to see what our cities might be, he has steadfastly continued to reside in the colonial house, which was built, we believe, from plans by Latrobe, and which stands just at the end of one of Cincinnati's busiest streets. Its doors were generously thrown open to the officers of the Institute during the visit to Cincinnati, and the courteous hospitality was deeply appreciated. Not content with the architectural contribution that he has kept for Cincinnati, and which stands in mute protest, silently proclaiming the taste of another day, Mr. Taft has patiently gathered a collection of paintings which were as great a surprise as was the house itself—Rembrandt, Hals, Van Dyke, Hobbema, Gainsborough, Reynolds, Romney, Hoppner, Constable, Turner, Corot, Rousseau, Dupré, Daubigny, Diaz, Monticelli, Mauve, the Maris brothers—and there was one visitor who came upon the little Matthew Maris with great joy, so rare and so exquisite is the work of that most elusive of painters.

We feel that no one could have left that house, after the all too brief time available for the visit, without humbly acknowledging the debt which architecture owes to one who so faithfully cherishes and preserves and adorns the work of one of the early architects of America. It is a rare pleasure to record so great an appreciation.

THE BILL providing for the erection of the new aqueduct bridge to replace the worn-out structure now connecting Georgetown with Rosslyn has passed the Congress. It carries an appropriation of $1,000,000 and, thanks to Senator Newlands, a provision that the plans shall be submitted to the Commission of Fine Arts before being formally approved by the Secretary of War.

The Relation of Art to Education

By FREDERICK L. ACKERMAN

AFTER reading Mr. Whitaker's article "On the Relation of Art to Life" in the January Journal, I am stimulated to attempt to pick up that thread of thought, and continue under the title "On the Relation of Art to Education."

For those of us who find ourselves carried along one of the channels through which life finds itself expressed in form and color, there is in the question, "What is Art?" a deep significance.

To this question there is no universal answer, for Art is of the spirit; and yet of this we needs must know, for are we not the agents of its expression? What is Art? We have endeavored with our logic and our reason to frame a worthy answer; with our hands we have tried to mold her image—that curious image we have set up in the market places, and have ordained that all should worship at her feet. Of what avail has been our logic and our reason? Of what avail has been our image? Do the people of the market places bow the head or note the presence of the image? Can it be that we have set up a false and impotent Goddess?

What are the influences which will make of Life something worthy of an expression which shall be termed Art, and what, in its turn, shall make of Art a thing worthy to express Life? Can we entertain a reasonable hope that the union will come through the work being done *within* our schools of art, of architecture, or of decoration? Will the contribution of the architect, the sculptor, or the painter, working in isolation, or even in coöperation, accomplish this end? We have entertained this hope, and something we have accomplished,—but it is *so* little. Forms we reproduce; forms we invent, and now and again we find order replacing chaos; but, in the main, ugliness prevails, and in our cities we find ourselves forever fleeing, as it were, before the host of mammon.

What sort of preparedness must be provided, to stand off this black pall of physical ugliness which is creeping over our land? Will our definitions of Art suffice? Will our knowledge of composition and all that sort of thing prevail? Will our images of the Art of the past withstand the onslaught? The answer to these questions seems to me very simple indeed: Education must be the force which we shall summon to our defence. And I hear the question asked: "Have we not the most remarkable educational facilities in our public and private schools, in our universities, colleges, in schools of architecture, art, and decoration, in our great museums and in our current literature?" True, they are remarkable! But do they suffice?

What is Education? Education, as we understand the term, is of comparatively recent origin, and we look upon it, to a very great degree, as the foundation upon which practically all the values in life shall be established. Do we in fact establish these values? Do we not, instead, merely reëstablish the old false values? Parrot-like, we are made to repeat the old formulas; minds which should be made plastic to receive the new impressions resulting from changed conditions are made to solidify and congeal by the cold, chilling breath of complacency, smug satisfaction, and materialism directed against them. All this we have accepted almost without question, and not until very recently have we given ear to the few who have shouted at us, and asked that we listen to their logical reasonings.

Since the establishment of our modern system of education, there have occurred

two changes of tremendous significance. The first was the introduction of a method of teaching certain scientific branches by experimental laboratory methods, which will be noted later; the second was the introduction into a few primary schools of methods of instruction based upon an educational philosophy so well illustrated by Dr. Dewey in his "Schools of Tomorrow," which I shall consider directly.

In the statement that Education must be made the force which will establish the proper relation between Art and Life is disclosed my belief that the present system is insufficient. That system fails utterly. Witness our entire physical environment! It fails in establishing a reasonable set of esthetic values in exactly the same way that it fails to create a rational set of social values consistent with our time and conditions, and it is my belief that a method which would establish the latter would automatically establish the former.

To return to the question: What is Education?

It would be futile to attempt to define the term by a few paragraphs from Dr. Dewey's "Schools of Tomorrow," yet the following may furnish an incentive to explore the whole contents of this remarkable book:

" . . . If we want, then, to find out how education takes place most successfully, let us go to the experiences of children where learning is a necessity, and not to the practices of the schools where it is largely an adornment, a superfluity, and even an unwelcome imposition.

"But schools are always proceeding in a direction opposed to this principle. They take the accumulated learning of adults, material that is quite unrelated to the exigencies of growth, and try to force it upon children, instead of finding out what these children need as they go along. . . . 'But, you ask, will it not be too late to learn what he ought to know when the time comes to use it? I cannot tell. But this I know; it is impossible to teach it sooner, for our real teachers are experience and emotion, and adult man will never learn what befits *him* except under his own conditions. A child knows he must become a man; all the ideas he may have as to man's estate are so many opportunities for his instruction, but he should remain in complete ignorance of those ideas that are beyond his grasp. My whole book is one continued argument in support of this fundamental principle of education.'

"Probably the greatest and commonest mistake that we all make is to forget that learning is a necessary incident of dealing with real situations."

"In short, if education is the proper growth of tendencies and powers, attention to the process of growing *in the particular form in which it goes on from day to day* is the only way of making secure the accomplishments of adult life."

" 'If you follow rules that are the opposite of the established practice and, instead of taking your pupil far afield, wandering to distant places, far-off lands, remote centuries, the ends of the world, and to the heavens themselves, you keep him to himself to his own concerns, he will be able to perceive, to remember, and to reason in nature's order of development.' "

" 'The first meaningless phrase, the first thing taken for granted on the authority of another without the pupil's seeing its meaning for himself, is the beginning of the ruin of judgment.' And again: 'What would you have him think about, when you do all the thinking for him?' (And we must not forget that the organized material of our tests and set lessons represents the thinking of others.) 'You then complete the task of discrediting reason in his mind by making him use such reason as he has upon the things which seem of the least use to him.' "

"The drawing and music, or the graphic and auditory arts, represent the culmination, the idealization, the highest point of refinement of all the work carried on. I think everybody who has not a purely literary view of the subject recognizes that genuine art grows out of the work of the artisan. The art of the Renaissance was great, because it grew out of the manual arts of life. It did not spring up in a separate atmosphere, however ideal, but carried on to their spiritual meaning processes found in homely and everyday forms of life. The school should observe this relationship. The merely artisan side is narrow, but the mere art, taken by itself, and grafted on from without, tends to become forced, empty, sentimental. I do not mean, of course, that all art work must be correlated in detail to the other work of the school, but simply that a spirit of union gives vitality to the art, and depth and richness to the other work. All art involves physical organs, the eye and hand, the ear and voice; and yet it is something more than the mere technical skill required by the organs of expression. It involves an idea, a thought, a spiritual rendering of things; and yet it is other than any number of ideas by them-

selves. It is a living union of thought and the instrument of expression. This union is symbolized by saying that in the ideal school the art-work might be considered to be that of the shops, passed through the alembic of library and museum into action again."

One may ask: In what way does this concern Architecture and Art? Does not the fostering of the creative imagination in the child have something to do with his understanding and appreciation of things? Does not that widen his horizon and help him to judge by a more truthful set of values? Does the present system in the primary schools develop his imagination to any material degree, or does that system help him to judge of things in general by any other set of values than by those already established by our old, vague culture? What contribution does the present system make toward establishing "taste" as a quality of thought related to the reason? It does nothing whatever. It works counter to this idea; taste becomes the ossified remains of a past culture.

Will not the elimination of that quality which results from our present methods, and which is so accurately expressed as the "arrogance of learning," tend to create again that *value* which the world once gave to a piece of work well done? Was it not the proper valuation of this quality in the making of things, recognized by him who created and him who judged, that was the vitalizing force in the great architectural periods of the past?

Does not the working out of the student's ideal by a coördination of brain and hand (I am not considering vocational training in this connection) tend to develop in him not only an appreciation of *well building*, but, what is of the most fundamental importance, a fuller and a more sympathetic understanding of the meaning of the term *work*? Work! Not labor, toil, mechanical production,—soulless labor, unimaginative, spiritless toil,—but the significance of the word in the days of the Gothic builders or those of the Early Renaissance. Then it was related to imaginative qualities, creative impulses, and the great joy to be derived from a thing well done. Has not the condition of the Worker a profound influence upon the conditions of Art and Architecture? *History indicates very clearly that it has; and as a great barrier in the path of well building in our own day stands soulless, unimaginative labor, doing mechanically the things it is told to do, caring not for the result.*

All that we can do by various means, under existing conditions, toward developing a better understanding and a greater interest in the arts, we should do; but it is absolutely futile for us to assume that we can effect more than a feeble compromise by a mere juggling of values.

The causes of the physical ugliness with which we are surrounded, the utter lack of taste, the inadequacy of our man-made environment, our vacillating following of one style after the other, *à la mode*, our acceptance of life in an esthetic vacuum, so to speak, find their roots not alone in the significance assigned to the term Art, but rather in the fundamental idea that we do not by our educational methods create a rational set of social values which is at all related to the actual conditions of modern life.

The work of the hands may be made a noble work and, when co-ordinated with imaginative impulses and a desire for well building, is nothing more or less than Art.

Adequacy of physical environment, in all its varied phases, is but the physical expression of social and democratic ideals. These two basic ideas find no place in our educational system. The horizontal cleavage which separates the gross and vulgar from the spiritual and beautiful is the same that separates one social stratum from another. This cleavage is made by no other force than that false set of social values established by our educational system. Surround a condition of life with

such stimulating ideas that the student's effort to adequately express or develop them will transcend the purely mechanical, and pass beyond into the realm of the imaginative, and Art will emerge!

I have already referred to an important change which took place when the laboratory method became a definite part of the educational methods in teaching science. The twentieth century has witnessed a most remarkable development in its related fields and, while it is obvious that the contributing causes for this development are to be found in an endless variety of impulses, it appears that among those causes there is none of greater importance than the attitude of mind which resulted from this method of teaching. We may safely assume that, without this method, neither chemistry, physics, medicine, biology, nor the application of these, could have reached their present state of development. With the first crude application of the scientific principle there developed the obvious need of experimentation and trial; and this need was so obvious, and there was so little tradition to follow in teaching, that almost without question there appeared as the logical method of instruction the experimental laboratory, with its methods of inquiry, trial, application, and proof.

Is there not a parallel, an intimate relation, between this method and Dr. Dewey's conception of education as applied to the child, in the broader fields of interest and association? Did not the laboratory method mirror in the schools the conditions of life within the fields of its application? In the bulk it did, and the marvelous scientific and mechanical developments of the twentieth century bear part witness to this fact. Education responded to the apparent need of the hour; the mere mumbling over of the old phrases had no relation to the vision, or to the fathomless mysteries beyond. Instead of storing away a small group of isolated statements, guesses, and assumptions, we substituted the simple method of having the child learn the meaning of new forms through his own inquiry and awakening interest, and through having the man strive to attain a definite goal which seems of value to him.

Is there not another parallel, another intimate relation to be found, between the causes contributing to our mechanical twentieth century development and the periods when Gothic and Renaissance art developed and gave character and definition to the civilizations of their days? Again, we have an infinite number of causes to consider, each of importance, each contributing; but, outstanding among these, there was an unconquerable desire to reach out into unexplored fields; democratic communities were developing; individuals were acquiring greater freedom and power; and work, coördinated through the powerful Guilds, was given a value, in a social sense, higher than ever before or since. Education, as we use the term, was then almost unknown; a small class it is true were "educated," but, in the main, knowledge was acquired through experience. A system of apprenticeship prevailed and the teaching of the great mass of people was carried on by this method.

The education of the child was a normal development proceeding from the home outward. Art was not then a set of crystallized formulas, isolated from life, but was rather the result of "carrying on to their spiritual meaning processes found in everyday forms of life."

As greater skill was acquired; as the mind expanded, as the goal of endeavor became more idealized, so grew in beauty the Art and Architecture of the day. It was not that Art and Architecture "flowered," as we say, but rather that work simply bloomed.

(In the next number of the Journal, Mr. Ackerman will take up in detail present methods of architectural education.)

PAESTUM.—Inside the Pronaos of Neptune.—Piranesi

Paestum—1914

THE southbound local train which brought us jerks itself into motion again after the usual preparatory coughs, guard's horns, conductor's whistle, and engine shrieks, as if leaving us reluctantly behind. It is four o'clock. The "crowd"—those daily visitors from Naples and La Cava whom Baedaker tells to go down in the morning and leave at 3.30 in the afternoon—has gone. We are quite alone in the rain except for an indifferent station-master, one small boy, and two other arrivals, a man and a woman, French, looking out in a discouraged way from under the shelter of the dripping eaves, surmounted by the station sign "Pesto."

The rain is coming down persistently, insistently, but without any of that anger that might give hope of an early change of heart. The French couple decide that all foreign countries are like that. It is no use to expect anything else. They trudge off in the rain in the direction of the Temples with a grim air, as if inspired by Danton's "*de l'audace, de l'audace et encore de l'audace.*" We are four with but one umbrella, so we lean against the white-washed platform wall.

"La Belle Helene" examines the waiting-room. Its appearance is discouraging. She reports that the air inside must be the same air that was inclosed there when the station was built. It seems reasonable to assume that the odors have been added since. The rain is driving down hard now and the wind has shifted so that it drives

under the eaves. Reluctantly we go inside.

Some member of the Royal family of Italy, the Queen Dowager perhaps, visited Paestum about 1874! The furnishings of the waiting-room clearly indicate that. Successive administrations of station-masters with laudable piety have respected their original state. They have been spared the desecrating broom. That member of the party who, by reason of his many qualifications, has been named "the Dean" promptly takes possession of the Royal couch and pretends (?) to fall asleep. Helena and the lady Sculptor try two or three of the throne-like chairs and finally settle down on bent-iron and wire-spring seats dragged in out of the rain. Standing near the doorway I can study the posters on the wall and ignore the downpour. A carefully watched rain never stops. Government posters are full of information and injunctions fascinating to the stranger since he need not obey them. They show that quinine is the best cure for malaria; that the Government has a monopoly on quinine; that the Government sells quinine and salt and tobacco of excellent quality at a modest profit, and that the Royal Health Commissioner recommends the use of screens to exclude the "mosche." No doubt they ought to be kept out.

A glance outward shows that the rain is coming down straight in sheets and there is a lifting of the clouds over the distant hills. Back to the posters so as not to embarrass the rain if it really means to stop. A foolish wasp is beating himself persistently against the dirty glass of the casements. The ladies are interested (?) in each other's comments on recent suffragette attacks on the Prime Minister, Westminster Abbey or a Watts portrait. These comments are interrupted by their reflections on the latest outrageous styles. Each interrupts herself. The humming noise from the couch is not the wasp, but the Dean, for the wasp is still beating himself on the pane. On a fourth reading the quinine poster develops no new interest. Anyhow, a musty first-class waiting-room in Italy on a wet day in June is worse than a fourth-class New England boarding-house on a hot Sunday. There is a streak of sun blazing through the fog on a distant hill! Out I dash with a shout "the rain is over," only to be driven back by a torrential downpour.

Ten minutes later we are out on the road picking our way between the muddy brooks that were once wagon-ruts. The sky is still weeping, but without conviction. A gentle wind drives the clouds off toward the sea. The sun is gleaming in patches on distant fields, fields washed bright as if from the spillings of a hundred paint-pots. A farm cart out of a nearby shed splashes carefully by with a pleasant "*bona sera*" from the driver. Soon we are at the Roman gateway. The French couple have seen the sights and, thoroughly soaked, are already on their way back to the station to wait three hours for the 8:20 up train.

We had forgotten there was anything at Paestum except the three Temples and the poor Trattoria. Here we are abreast the neglected Villa Salati and the splendid row of stone pines against its boundary walls. "It would be grand to spend a few weeks in that house," says the lady Sculptor. "Unhealthy I would imagine," says Helena. "Uncomfortable," says the Dean, as he splashes indifferently into a puddle. He is the proud wearer of rubbers. How can anyone think of bringing rubbers all the way from America to Paestum on the chance of a rain-storm? Comfortable but commonplace; that's what it is. The Sculptor, skipping between puddles, persists that it would be all right in that villa, "besides, the Government sells quinine." Was Piranesi entertained there in 1785, or did the landed gentry care little for the stern-eyed engraver of copper plates? More than likely they let him

get along as best he could in the wretched wine-shop at the crossroads.

No time for words now. Over there across the fields to the left, wet with the last dash of rain, golden in the fresh-washed sunlight, stands the Temple of Neptune against a billowy background of white clouds moving out to the west. We splash hurriedly past the ugly Trattoria. If the pigs are in the doorway now their ancestors must have shared the only sleeping-room with Piranesi when he was a guest. I hope he wasn't sensitive to discomforts. Even his home in Rome can hardly have been luxurious judged by our standards. In a moment we are through the Lodge-Keeper's gate, have paid our fees, dodged her proffered cards hardly glancing off to the south toward the excavations of Roman remains. We are in the area of cleared grass, within fifty yards, looking up breathless, the world of today well lost, the world of Piranesi forgotten, face to face with the most impressive monument that the civilization of Greece has left in continental Italy.

Showers and sunlight have alternated for two hours; the sea gleaming between the great columns had been glaring white, then angry green. The busy lizards have scurried out and in again between the fallen lintels. The sun conquers in its last treasured minutes of life for that day; with glorious washes of burnt sienna it colors the western front of Neptune. Then the shades of evening slowly draw up from below; first over the underbrush, then over the steps, and then still more slowly up over the columns, until at last even the pediment is gray. The ever-changing light is now quiet; the hum of all animal life is stilled. The Temple seems rooted in the earth, solid as never since its creation has the work of man been solid. Yet the imagination is led upward by this great mass of stone. Somewhere in an exquisite realm, not of this earth, we live those last precious minutes and then turn away stirred as if leaving the presence of a noble tragedy.

In the Trattoria, as we pass slowly toward the station, a candle is lighted back in the corner of the main room. The mules are being unhitched in a shed. There is a bench, now in semi-darkness back against the wall under the grape-vine trellis. Imagine Piranesi, the master engraver, sitting there at this same hour looking out on the fast-fading outlines of the Temples, until, as now, they were but a gray mass solid against a fading sky. He must have been deeply moved. His plates were informed with something more than understanding and skill. They surely convey that same emotion, that sense of awe that we felt back there, standing between the Temple and the sea as the sun went down. Did he dream that his work would be treasured for its own sake for centuries to come where Paestum was unknown; that it would bring pilgrims from other continents to see the source of his inspiration? Since he was a great master did he have some measure of that vision we know was possessed by Leonardo?

ROBERT D. KOHN

The Interesting Report for 1915 of the American Academy in Rome

The annual report of the Academy which has just been issued serves again to remind us of the source of that slowly swelling stream, ever flowing forth from Rome and freighted with such potent influences for the future of art in America. Yet these possibilities rest so largely upon the shoulders of the men who receive its benefits and then return to take up their work in this country that we are moved to add what emphasis we may to the following paragraphs in the report of the Executive Committee:

"The essential value of the Alumni Association as supplementary to the duties of the Trustees is only just beginning to be manifested and will probably not fully develop for some time to come. But beyond present activities, however helpful, we must look to our alumni for the ultimate influence of the Academy upon this country. They are the Academy. From their ranks, as we pass out, must be drawn, sooner or later, fresh accessions to the management. It lies with us to foster such relations as will render their efforts productive, increase their value and best fit them for the tasks awaiting them. There is space here for no more than an indication of actual and potential service.

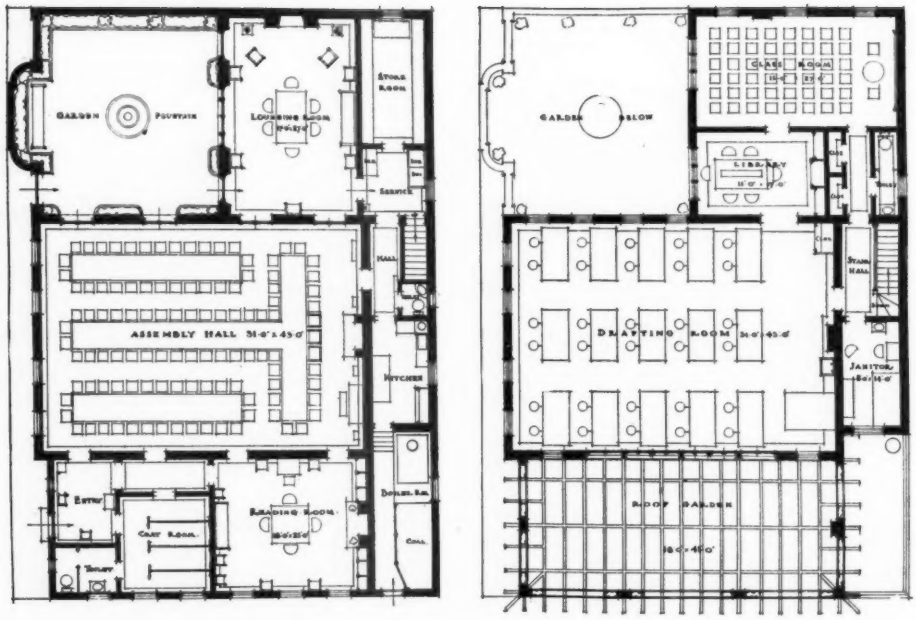
"If we try to picture the extent of possible endeavor for this body, we see a wide field, to be traversed by many paths of effort. Before our alumni lies the choice, eloquently described to them not long since by their retiring President, between participation in those things which men do for their fellow-men and a self-centered existence. There is no doubt which we should wish for them nor should there be that we stand ready to indicate the paths. Strive as we may to devise careful methods of selection, it still must be true that the quality of those we choose as Fellows depends upon their environment and education, and no observant person can be unaware of the widespread unrest manifesting itself today over our educational systems. In the department which deals with the arts there is much that is no less than deplorable and little that may not be improved; schools of painting and sculpture not merely denying but even preventing any general knowledge and having no contact whatever with common life; schools of architecture sadly arid as to artistic atmosphere. Whether as individuals, as a corporate body, or as individual members of other organizations, it is plainly a task set for us to take heed of these matters and to concern ourselves with many educational questions upon the successful solution of which must depend, through the upbuilding of a public taste, the full fruition of our labors. We need help, and here are those who should help us. There ought to come a day when our certificate awarding a Fellowship should be not only a charter to enter upon riper study, but an irresistible invocation to higher citizenship."

The report of the Director, Dr. Jesse Benedict Carter, is a document which should delight and inspire with fresh enthusiasm all those who have aided in the founding and support of the American Academy of Rome. The vital optimism of Dr. Carter seems to pervade every line of the narration of the Academy's struggles and trials during the war, of the work accomplished, and of that which lies ahead.

"The growth of our Academy has not been the silent mysterious budding of a blossom," says Dr. Carter. "It is not in the realm of botany that we should seek our parallels, but rather in that of geology. We have grown into what we are as a result of a series of great forces, sometimes almost volcanic in their character, which have transformed our simple valley into a magnificent canyon. We bow in gratitude and reverence to these forces and we see in them the ultimate force of good, but we know that to the world at large we must seem fairly distorted, and indeed we are rather out of proportion to any scale of smallness. But we can go back no more than the canyon can; we can only hope that by the gentle processes of erosion and by the fertility of time we may grow into that great future harmony for which we are indubitably intended.

"The new Academic year is opening and eleven new men have come from America. They are full of enthusiastic intelligence and are already under the spell of Rome. Italy was never more instructive, never half so lovable as in this, the hour of her trial. It is a great privilege to have the right to be here; the results of this residence will be evident all the rest of our lives, and the memory will never cease of these days in 'that so holy spot, the very Rome.'"

We commend this report as a very human record of a very great work.



FIRST FLOOR PLAN

SECOND · FLOOR · PLAN

The Club-House of the St. Louis Architectural Club

In his address at the meeting held at the 49th Convention under the auspices of the Committee on Education, Mr. Lloyd Warren took a shot at the inartistic surroundings of the great mass of our students in architecture.

So well merited is his criticism that there were many others present I think who shared my belief that the schools have much to profit by in his words.

In St. Louis we have one of the most progressive architectural clubs in the country. Its membership is imbued with a dauntless spirit which under the guidance of successive presidents of courage and imagination has succeeded in building up an organization, strong in numbers, active in both student and teaching activities in their atelier, and in establishing a most happy relationship of coöperation with both the practising architects and the Department of Architecture of Washington University.

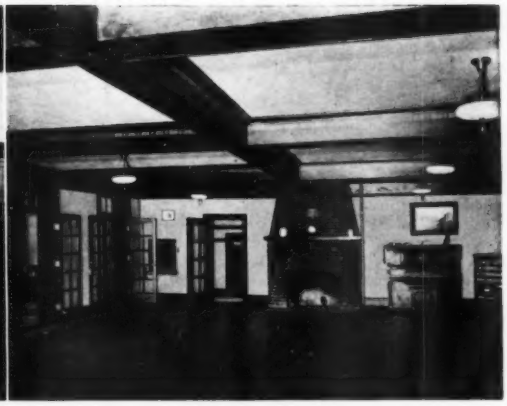
What can be done by pluck and preseverance is best indicated by the accompanying plans and interior views of their present club-house, which was but a few short years ago a dilapidated stable. They have almost literally made a "silk purse out of a sow's ear"—and more than that they have created an atmosphere which would inspire Mr. Warren to urge our schools to emulate their example.

This winter the club invited a number of the St. Louis architects to deliver talks on assigned subjects forming a series covering advice to draughtsmen from every viewpoint—theory, practice, ethics,—and it was on the occasion of my own assignment that I quoted Mr. Warren and congratulated the president, Mr. Norman I. Bailey, his officers and directors and the profession at large on the spirit which had made their delightful surroundings possible, and on that environment and atmosphere which in turn inspire their members and guests alike.

Detailed explanation of the plans and views herewith reproduced is not necessary for they tell the story at a glance of what has been done, and, much more important, what is *being done* by some of the best timber which is to furnish added strength at no distant day to the American Institute of Architects.

JOHN LAWRENCE MAURAN.

THE READING-ROOM



THE ASSEMBLY HALL

THE ATELIER

THE LIBRARY

THE LOUNGING-ROOM

THE CLASSROOM

The Fee-Plus-Cost System of Charging for Professional Services

By WILLIAM STANLEY PARKER

A. The Percentage System

The system of charging a certain percentage of the final cost of the work for the architect's services has become a firmly established custom. The strongest reason for this is that, by establishing a customary percentage, competition between architects on a basis of size of fee can be eliminated and this must continue to be eliminated so that professional qualifications may alone form the basis of comparison.

As a matter of fact this appears to be about the only legitimate reason for the creation of such a system, the other reasons that now exist being the result of the system, not precedent to it; as, for instance, the reasons most often given by an architect being that he has always used it and that other architects generally use it and therefore that owners are familiar with it and that it is recognized in the courts, in other words that it is *customary*.

B. Defects in Percentage System

There are many defects, however, that are inherent in such a system of charging for the professional services of an architect.

A customary percentage for all architects assumes an equality of professional ability which obviously does not exist. In addition to this, the net profit which it is intended shall accrue to the architect for his professional service is dependent on many elements in the work over which he has little or no control, and which vary according to the work and the personality of the owner.

The variation in draughting costs can be very great and can easily eat up most, if not all, of the contemplated profit. Architects often confess to doing residences at 6 per cent, at a loss, making up for it by profits on commercial work. This of course is not a business proposition. Each client should pay the legitimate expenses connected with his work and a reasonable profit for the personal services of the architect.

To a certain extent changes are made during the progress of any work. Frequently these are aggravated in number and in resulting expense to the architect, solely as a result of the client's attitude toward the work and yet without exceeding the legitimate duties of the architect. In such cases, the burden of personal service of the architect is increased and his profit is not increased but is steadily reduced, not only through increased draughting cost but in many cases because the change is made to reduce the cost of the work and this automatically reduces the compensation.

C. Recognition of the Defects

Architects recognize and partially correct these defects in the system by charging different percentages for different types of work. In determining these different percentages the architect must consider the varying amount of personal service involved and the probable average cost of draughting required in the different types of work, and then set percentages that will be generally adequate. He may for instance have three different rates, one for lofts, warehouses, and similar buildings, one for miscellaneous public and private work, and one for residences; or he may have other classifications to suit his own practice.

D. Fee-Plus-Cost System

A system under which the architect charges a professional fee for his personal service, and in addition charges his various expenses at cost, is growing in favor as it is both logical and flexible. When the study of a problem is started, an agreement is reached with the owner by which the architect is to receive a definite, guaranteed sum as his professional fee. Since this is guaranteed, it can reasonably be reduced to a minimum. The draughting and other expenses being charged at cost, the expense of all changes in the drawings is automatically taken care of. An owner who makes few changes will have a correspondingly small draughting charge to pay, and vice versa. The owner may fear that the draughting will not be done economically and his expense be thereby increased; but, if the owner is willing to trust his architect to administer the expenditure of say $100,000 for the material and labor on the work, surely he should be willing to trust the architect to administer the expenditure of from 1 per cent to 2 per cent of that amount in draughting. Moreover, if the architect's personal profit is independent of the cost of the work, the owner may well feel easier about the disinterested administration of his funds. While it is by no means a fact that architects deliberately "pad" the cost of the build-

ing by use of unduly expensive materials or methods, still under the percentage system they do benefit by such use and it is not to be wondered at if they, to a greater or less extent, adopt an attitude of passive acquiescence in expenses suggested by the owner or thoughtlessly included in the development of the problem. With his professional fee guaranteed, the architect is stimulated to devote his best endeavor to the interests of his client, whether it be in an effort to reduce the cost of the work, which an owner generally desires, or to perfect details of equipment. Also the owner does not have the somewhat galling reflection, when trouble occurs and extras are incurred, that he is paying the architect a commission on what he may consider to be the architect's mistakes.

It is generally acknowledged that the more complete the plans, the lower the estimates will be. Under the percentage system this economy in estimates must be obtained at an expense in draughting that reduces the element of profit to the architect. Under the "Fee-Plus-Cost" System the architect is free to make the complete drawings that the work warrants at the expense of the client, who is repaid for this expense in a logical way, by the reduction in the estimates.

In any event, under the percentage system, there are a number of items of expense that are customarily charged at cost, such as engineers' fees, clerk-of-the-works and incidental expenses. The "Fee-Plus-Cost" System merely goes one step further and adds at cost the expenses of draughting and overhead in the architect's office, and then adds to the total of these various items of cost a fixed item for professional fee.

It will be readily seen how adaptable this system is to all classes and conditions of service. A piece of work can be analyzed fairly accurately at the start, as to the degree of personal service involved, and a sum named as a fee that is mutually satisfactory, without any regard to the variable elements of expense involved in such service. These elements of expense, just as the larger item of actual cost of the work, can be estimated and reported upon for the information of the owner; but there is no reason why the architect should guarantee what the draughting will cost, any more than he should guarantee what the building itself will cost.

The adaptability of the system to the work of public, private, and corporate owners has been demonstrated in actual practice for ten years.

E. Determination of Fee

Just as an average commission on the percentage basis is said to be 6 per cent, so an average fee on the "Fee-Plus-Cost" System might be said to be 3 per cent. It is fairly generally established that an architect's expenses on all classes of work will average half his commission, that frequently they will exceed it, and that if they are less than half it is looked upon as a piece of good fortune. In certain types of work, however, the expenses will be regularly less and in others regularly more than half the commission.

The fee, however, should be determined directly by the personal service required, and not indirectly by the incidental elements of cost involved in performing the service.

In determining the fee, therefore, for each piece of work, the architect should consider the intensity of personal service required of him, the length of time during which such service is to be rendered, and the responsibility involved in such service, which last element has a certain relation to the financial investment involved in the undertaking of the owner. The sort of service demanded in connection with a large private residence will manifestly be greater, in proportion to the expenditure involved, than that in connection with a warehouse.

Each architect must adopt his own individual scale by which to determine his fees, but it may reasonably be considered that 3 per cent of the cost of the work will represent a mean, the fee being greater or less than 3 per cent according to the demands of the service to be rendered, and always taking into consideration also, that the amount of the fee is guaranteed and need not be increased to take care of any uncertain expense items, as in the percentage system, but rather can be reduced to the reasonable minimum.

It is also to be constantly borne in mind that while the fee has been determined in connection with an estimated cost of the work, it is not to be affected by any difference between this estimate and the actual *final* cost of the work. If the *scope* of the work is changed so as materially to increase or diminish the intensity, duration, or responsibility of service, then the agreement with the owner should be modified to fit the new conditions. If the conditions of service remain unchanged, the fee remains unaffected by the actual final cost of the work.

F. Draughting

The cost of the draughting, that is the net cost of the salaries of draughtsmen engaged on a piece of work, will vary according to office organization as well as according to the character of the work. It can only be estimated by each architect for himself in the light of his own experience. It will probably be found to average from 1 per cent to 2 per cent, with exceptions both above and below these averages.

Charges for draughting by the architect himself

should not be made under this item. The fee is for the personal service of the architect. If it is his custom to do a considerable amount of draughting, or if a particular piece of work will involve an unusual amount of his own time for original design or detailing, the fee should be accordingly increased. It is not proper under this system for the architect to obtain profit otherwise than from his professional fee.

The cost of draughting should include the cost of writing specifications and also the cost of inspection by members of the office force other than the architect himself.

G. Costs

There are two kinds of cost-items, in addition to draughting, connected with the expenses of an architect's office:

(1) Those items easily chargeable directly to a particular piece of work, such as travel, long-distance telephoning, blue-printing, models, engineers, or clerk of works. These should be so charged.

(2) Overhead costs not easily apportioned:

These overhead costs, such as rent, light, heat, stenography, supplies, and postage, have a certain logical relation to the total cost of draughtsmen's salaries, which relation will differ in different offices, but in each will remain fairly constant. Each office should determine this relation and in charging the draughting to each job, add a fixed percentage to cover the overhead charges. In an average office, the overhead charges will probably approximate 100 per cent of the draughting. If the architect as a general rule does most of his draughting himself, under the item of professional fee, as noted above, the overhead charges may very likely be more than the cost of the remaining draughting.

H. Rendering of Accounts

Under this system accounts should be rendered monthly, each statement covering a payment on account of the fee, and reimbursement of costs incurred during the previous month. The various items of cost offer no problems. Payments on account of the fee need to be predetermined.

Having settled the fee, it is well for the sense of security of the owner to set aside a sum, reasonably about 20 per cent of the fee, to be paid on the issuance of the final certificate. The balance of the fee should reasonably be paid in monthly installments during the progress of the work.

Under the percentage system it has been customary to make a first payment of 20 per cent of the estimated commission on completion of preliminary studies, 40 per cent on completion of working drawings, and the balance as certificates are issued, which is generally monthly. These payments are related to the progress of draughting and, while customary under the percentage system, have no logical basis that warrants their adoption under the "Fee-Plus-Cost" System. The draughting charges, like all other charges for current expenses, are reasonably chargeable monthly as they occur; the professional fee, which represents the continuous personal service of the architect, is likewise reasonably chargeable in monthly installments as the service is rendered. If a large proportion of the service is rendered at the beginning of the undertaking, these monthly payments, aggregating 80 per cent of the fee, may be completed when the building is perhaps half done, no further payments on the fee being made until the final 20 per cent is paid on issuance of final certificate. If, however, the personal service continues fairly steadily throughout the work, then a larger number of smaller payments would be arranged. For instance, suppose a $50,000 residence:—a professional fee of $2,000. Duration of the work from date of agreement to final certificate estimated at eighteen months. Retained for payment on issuance of final certificate, $400. Balance, $1,600, paid in sixteen monthly payments of $100, or perhaps ten monthly payments of $160, as conditions might warrant.

Rendering monthly charges against the fee in this way is advantageous to the architect, in that it gives him a steadier income. It is acceptable to the owner, since it creates a definite monthly item of expense that is expected in connection with the other monthly expenses.

Summary

To summarize the arguments in favor of the Fee-Plus-Cost System, it might be said:

(1) The architect's professional compensation is made independent of the cost of the work.

(2) The architect's profit is based directly on the intensity and duration of his personal service and the responsibility involved.

(3) It is guaranteed and can therefore reasonably be reduced to a minimum that is proper in each case.

(4) All costs involved in a building project are paid for by the owner of that particular piece of work and are not in some cases compensated for by excessive payments by other owners.

(5) Excessive draughting required by an owner is paid for by the owner and does not operate to reduce the architect's profit. Also an architect is not tempted to curtail desirable draughting in order to increase his profit.

(6) While all costs are charged to the owner under this system there are only two elements of cost that are not charged in the same way under the percentage system, i. e., draughting and over-head costs.

(7) Payment of costs and a portion of the fee each month makes easier the financial burden of the architect in running his office.

Town-Planning and Housing

GEORGE B. FORD, Associate Editor

Eighth National Conference on City-Planning

CLEVELAND, OHIO, JUNE 5, 6, and 7, 1916

The National Conference on City-Planning is not only a conference at which the architect will come into touch with the forces back of the planning and beautifying of cities throughout the country, but it is also a conference to which he owes the contribution of his knowledge and experience for the benefit of the public and his colleagues in the other walks and professions in life. Unless the architects of the country, generally, take a leading part in the rapidly growing movement of city planning, it will most unfortunately drift into the hands of those who may, indeed, provide plans to which the city will respond in increased efficiency and order, but who cannot infuse into these plans that charm and beauty which the architect alone is fitted to supply.

Cleveland to be the Host

The National Conference on City-Planning is to assemble in Cleveland this year at the invitation of the Cleveland Chamber of Commerce and of the City Government. There will be present architects, engineers, landscape architects, real-estate operators, property owners, city officials, economists, social workers, and business men from every part of the United States and Canada. There will be from 300 to 500 of these in attendance, and they will, one and all, contribute of their experience.

Four Main Lines of Discussion

The interest of the Conference will be concentrated on four specific lines: First, the great problem now in a place of first importance in the planning of cities, the effect of the automobile on the city plan; second, the control of the height, size, and use of private buildings in the interest of the community as a whole; third, the laying-out of sub-divisions to which several of the leading real-estate operators of the country will contribute the results of practical, business experience in the development of residential areas; last, the more tangible and more closely articulated subject embodied in the comprehensive planning of towns and cities with less than 100,000 inhabitants, covering methods of starting work on plans, things which the planner must avoid, and ways and means of providing for future growth along rational lines. In each of these phases of city- and town-planning, the architectural side should be emphasized in proper proportion. Unless we architects are present at the Conference in sufficient number this most important aspect is apt to be neglected, or at least insufficiently accented, with resulting disproportion in the discussion. Furthermore, as the problems to be presented are coming up daily in cities and towns throughout the country, it is absolutely necessary that the architect should be prepared to lead in their solution. Otherwise he will surely see the leadership in such future architectural developments shifted to shoulders not fitted as are his own by training and cultivated talent, for directing the city-planning endeavor throughout the country.

Authoritative Presentation of the Subjects

On the program for the first session, devoted to the automobile and the city plan, appear the names of Hon. Harry L. Davis, Mayor of Cleveland, Mr. Nelson P. Lewis, Chief Engineer of the Board of Estimate and Apportionment of New York City, Hon. John H. Gillespie, Police Commissioner of the City of Detroit. At the second session, devoted to the problems of districting control, the major addresses will be delivered by Mr. Frederick Law Olmsted, Fellow of the American Society of Landscape Architects, Mr. Alexander Taylor, ex-President of the National Association of Real Estate Exchanges, and Hon. George McAneny, of New York. At the third session, on the subject of land-subdivision, Mr. William E. Harmon and Mr. O. P. van Sweringen, well-known real-estate operators, of New York and Cleveland, respectively, will present for discussion the results of their extended experience. In the concluding sessions, Mr. John Nolen, Fellow of the American Society of Landscape Architects, Mr. Wm. Templeton Johnson, Architect, of San Diego, Major Joseph Shirley, Chief Engineer of the Topographical Survey Commission of Baltimore, Mr. Arthur C. Comey, Landscape Architect, of Cambridge, Mr. Thomas Adams, Town-Planning Adviser to the Commission on Conservation of Canada, will be responsible for leading papers on the problems of the city with a population under 100,000.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Grading the Height, Size, and Use of All Buildings in New York

By GEORGE B. FORD

Consultant to the Commission on Building Districts and Restrictions of New York City

Four or five years ago when Mr. George McAneny was President of the Borough of Manhattan, he came to feel most strongly that New York was growing up without order and without plan. Yet in trying to talk planning to his fellow members of the Board of Estimate and Apportionment, he found that the time was inopportune. Everybody believed that what was generally known as city-planning was bound to be a costly matter and the city's finances were not in a state to go into anything that would involve the city in more expense. Mr. McAneny then conceived the idea of starting the planning of the city by controlling and regulating the development of private property in the interest of the community as a whole. He found that one of the most immediate evils was the encroachment on the public streets of stoops, show-windows, bay-windows, columns and other ornamental devices which often projected far into the public sidewalk space. He found that on Fifth Avenue, 34th Street, and other principal streets the encroachments on the public way caused a great congestion in traffic. His order for the removal of the projections aroused a great storm of protest, but he persisted, with the result that almost to a man, those who were forced to remove their encroachments have since come to him and thanked him, for they have realized that his order has worked out decidedly to their advantage.

The next thing he undertook, as President of the Board of Aldermen, was to secure, after a struggle which had been lasting for fifteen years, a new and up-to-date building-code for the city. This was passed during 1915—a triumph of orderliness in the control of building construction.

The Tall Building Problem

However, the greatest work of all remained to be done. The demand became more and more insistent for a regulation of the inordinate height of New York's skyscrapers. Therefore, in February, 1913, the Board of Estimate and Apportionment appointed the Heights of Buildings Commission to study the subject in detail. They recommended an amendment to the city charter which was adopted in 1914, and which conferred on the Board of Estimate and Apportionment the power to district the city for the purpose of regulating the height of buildings, the area of courts and yards, the location of trades and industries, and the location of buildings designed for specific uses. To do this work the Board of Estimate and Apportionment appointed in May, 1914, the existing Commission on Building Districts and Restrictions with Mr. Edward M. Bassett as chairman and Mr. Robert H. Whitten as secretary, and that Commission after nearly two years of work is now presenting its tentative report.

It is obvious that the reason for undertaking this work is to prevent in the as yet less intensively developed portions of the city a recurrence of the evils which are now so manifest in the most densely populated parts of the community. Briefly, these evils are a shutting out of sunlight, of light and of air; the crowding of buildings, the high and narrow courts; congestion of sidewalks and of transit lines; the overtaxing of sewers and substructures; the congestion of street traffic, the danger in case of fire or panic, and all of the attendant discomforts which come from being crowded at every turn. There is another side of this matter with regard to which I should like to quote a little from the Tentative Report of March 10, 1916:

Destruction of Realty Values

"Through haphazard construction and invasion by inappropriate uses the capital values of large areas have been greatly impaired. This destruction of capital value, not only in the central commercial and industrial section of Manhattan, but also throughout the residential sections of the five boroughs, has reached huge proportions. It does not stop with the owners in the areas immediately affected, but is reflected in depressed values throughout the city. Economic depreciation due to unregulated construction and invasion by inappropriate uses has become a hazard that must be considered by every investor in real estate. This extra hazard increases the net earning basis required to induce investment and consequently lessens capital values throughout the city. Whatever the capitalized amount that may properly be charged to the economic depreciation hazard, it is certainly a huge burden and one that affects not only the individual owners of real estate throughout the city but the savings and other large lending institutions, the municipal finances, and the general welfare and prosperity of the whole city.

"With some eight billions already invested in New York City real estate and the certainty of added billions in the coming years, a plan of city building that will tend to conserve and protect property values becomes of vital importance not only to individual owners but to the community as a whole. Why not protect the areas as yet unspoiled and insure that the hundreds of millions that will be spent in the improvement of real estate in the coming years shall be spent for the permanent upbuilding of a great and ever greater city? Permanence and stability can be secured only by a far-sighted building-plan that will harmonize the private interests of owners and the health, safety, and convenience of the public."

It has come to be generally felt that the only satisfactory way of remedying these evils lies in placing appropriate restrictions on the height, size, and use of buildings in the various parts of the city. To quote again from the report:

"Every city becomes divided into more or less clearly defined districts of different occupation, use, and type of building construction. . . . Generally speaking, a building is appropriately located when it is in a section surrounded by buildings of similar type and use. . . . In general, the maximum land values and the maximum rentals are obtained where this segregation and uniformity are most complete. One purpose of districting regulations is to strengthen and supplement the natural trend toward segregation. . . . However, the natural trend toward segregation and uniformity is not strong enough to prevent the sporadic invasion of a district by harmful or inappropriate buildings or uses. Once a district has been thus invaded, rents and property values decline, and it is difficult ever to reclaim the district to its more appropriate use. Individual property owners are helpless to prevent the depreciation of their property. The districting plan will do for the individual owners what they cannot do for themselves—set up uniform restrictions that will protect each against his neighbor and thus be of benefit to all." . . .

The Value of Districting

"The concentration of all the neighborhood business buildings on the business streets makes the transaction of business more convenient. The segregation of dwellings on the exclusively residential streets adds to the convenience, quiet, attractiveness, and amenities of home life, and thus tends to increase property values on such streets. The traffic induced by business buildings or factories tends to make the streets unsafe places for the children to play. They must have some place to play, and, unfortunately, there is usually no place but the street. . . . If the traffic induced by business or factory buildings interferes with this important public use, there is an added justification in the interest of the public health and safety of so regulating the future location of business and factory buildings that they will not interfere with the necessary use of the streets by the children. . . .

"The problem of congestion of population is closely related to the location of trades and industries. . . . It has been shown that a very large proportion of employees will live within walking distance of their work, even though this necessitates their living in the most congested and unwholesome quarters. While the proposed plan for residential and industrial districts will not cure existing conditions it will help to prevent an extension of such conditions. This is insured by providing adequate housing areas adjacent to the factory areas and preventing for the future the encroachment by the factories on areas required for housing."

The Study of the Problems

In order to find a solution to this problem, the Commission has studied every existing or suggested method of "districting" or "zoning," and by a process of elimination has finally determined on a reasonably satisfactory method. At the same time they made a point of knowing in detail, block by block throughout the city, the existing conditions with regard to distribution of population, of business and industry, of buildings according to their height, the size of their courts and yards and their use; the distribution of transit and transportation facilities, including the time and fare it would take to get from any one part of the city to any other part; the street systems, their pavements, their grades, their widths, their sewers, and their traffic. Then they went over the city block by block and made three types of maps for each borough; on one, three kinds of use districts were indicated; on another set five kinds of height districts were shown, and on a third five kinds of area, or yard and court, districts were marked out.

Street Restrictions

From the standpoint of use all streets that seemed peculiarly appropriate for residential use, whether for single houses or big apartments, were designated as exclusively residence streets. Then other principal thoroughfares which seemed particularly appropriate for business were designated as business streets with factories alone excluded from them. The rest of the city was left unrestricted. Right here it would be well to state that these plans would apply only to buildings which would be erected in the future and would in no way affect buildings already existing except that it would prevent any additions to existing buildings except by bringing them within the new classification.

Height Restrictions

The height restrictions ranged from two and one-half times the width of the street in the lower tip end of Manhattan to one times the width of the street in the great outlying areas of the city. This would mean that down around Wall Street, for example, a building facing on Broadway, which is 80 feet wide, might be 200 feet high on the street-line and could go higher yet, provided that above the height limit on the street-line it set back from the street in the ratio of 1 foot horizontally for every 5 feet of height. This could be done in the form of mansards or terraces. It would also permit of towers rising to any height provided they did not cover over a quarter of the area of the lot. It would furthermore allow a building on the corner of two streets of different widths to carry the greater height back 150 feet on the narrower street. The central part of Manhattan below 59th Street and along the Hudson River and along both shores of the East River up as far as Hell Gate would be in a two-times district. The balance of Manhattan and the more thickly built-up portions of the Bronx, Brooklyn, and Queens would be in a one and one-half-times district, which is the height provided for under the Tenement House Law. The balance of the city would be in a one-time district.

Area Restrictions

The area, or yard and court, districts provided for increasing the size of yards and courts as one gets farther and farther out into the undeveloped parts of the city. In the densely built-up parts of Manhattan all buildings would be subject to virtually the same provisions with regard to yards and courts that are now required for tenement or apartment houses. In other words, throughout Manhattan an office building or apartment house twelve stories or 150 feet in height would have to have a rear yard 25 feet deep at the top. Outer courts would have to have a minimum width of half that amount or, more specifically, the width of the rear yard at any point would have to be 2 inches horizontally for every foot of height above the curb, and courts would have to be 1 inch in least dimension for every foot of height above the curb.

In the "C" districts, so-called, these figures would be increased to 3 inches per foot of height for rear yards and 1½ inches per foot of height for courts, which would mean that under the Tenement Law provisions as they now are there would probably be very few buildings in the "C" districts over five stories in height.

The "D" districts, which cover over half of the residential area of the city, provide primarily for one- and two-family houses, either singly or in rows. Residential buildings would be allowed to cover only 60 per cent of their lot and yards and courts would have to be at least twice as large as those required in the classes above described. Apartment houses would not be prohibited in such districts but if they are built they would have to be of a very open type which would hardly be harmful to their neighbors.

The "E" districts would provide primarily for detached or semi-detached houses. In such a district a residential building would be allowed to cover only 50 per cent of the area of the lot on the ground story and only 30 per cent of the area of the lot above the ground story, and rear yards would have to occupy 25 per cent of the depth of the lot and at any level they would have to be 5 inches horizontally for every foot of height above the curb, and courts would have to be 2½ inches horizontally for every foot of height above the curb. This would mean that such district restrictions could be imposed only where plots were 40 feet by 100 feet up, and where there seemed to be a strong demand on the part of property owners for this type, which would mean the exclusion of apartment or tenement houses.

Public Opinion

When the Commission started in three years ago it encountered a great deal of active opposition. Property owners claimed that it was an infringement of private property rights. During the last two months the Commission has been holding a long series of conferences and public hearings. Everyone has been encouraged to express himself with regard to the proposed plans. The Commission has appeared before innumerable meetings of taxpayers', real-estate, and civic organizations to discuss the plans. The net result has been that out of the thousands of people that have been interviewed there has hardly been one person who has objected to the principle of the work and of all the concrete suggestions that have been made for changing the plans, the majority have been in the way of making them more drastic.

A great many thinking citizens have expressed with the strongest emphasis their belief that the work of controlling the development of private property in the interest of the community as a whole along the lines suggested by this Commission is one of the very greatest works which the city has undertaken and that it will show twenty-five or fifty years from now a greater influence on the orderly and appropriate growth of the city than anything that has ever been done for the city.

The tentative report and tentative maps of each kind for the five boroughs of New York may be obtained from the Commission on Building Districts and Restrictions, Municipal Building, New York City. However, the supply of these reports and maps is very limited.

New City-Planning Commissions

Official city-planning commissions appointed since the first of the year are those at Omaha (Neb.), Toledo and Akron (Ohio). The Omaha Commission was appointed under the State Law for metropolitan cities, which gives the commission broad advisory powers, and vests in the city council the final authority in the work of executing the plan. The law provides for control of the city by districting, i. e., the segregation of industries, business and residences; the taking and resale of land not needed for public improvements, under the power of excess condemnation, etc.; the right to vacate streets on payment of damages, etc. The commission is required to prepare a comprehensive plan for the guidance of the future growth of the city.

The Toledo and Akron Commissions are appointed under the Ohio law, passed in 1915, which calls for the preparation of a comprehensive plan, and vests in the commission the right to disapprove any proposals for public improvements which do not conform to the commission's plan, subject to an overruling vote of the city council when not less than two-thirds of its members so vote. The commission is required to prepare districting plans, and is given authority to employ experts.

The Drama of Flanders

In the days when that country had tourists and bathers, the "*tortillard*" which served Belgium's coast from La Panne to Ostend, midway of its journey crossed the bank of a wide channel bordered with tall, slim, wind-twisted trees and dived into the crooked street of a town with neat, low houses, halting a moment on the quay of a little port where, mirrored in the colorless water, drowsed two or three great boats, their sails spread and drying in the sun. Then the tramway, following its route, crossed, by means of stout locks, five canals which seemed, like the rays of a star, to recede across the green plain till lost to sight.

It was a rare thing for a stranger to alight at that station; its name was obscure; the names of the river which formed the port and of the canals which met in it were equally so. The guide-books scarcely mentioned them, much less solicited the traveler's attention in their behalf. The town was called Nieuport; the river was called the Yser, and that signified nothing to anyone. What should tourists be doing there? The little glimpse of river and town to be had through the car-door sufficed for the most conscientious of them.

Strange to say, the dwellers in this little village, so disdained, showed a singular pride in it and attachment for it. I have often remarked that the regions toward which Nature has not been generous and which owe their prosperity to the slow and patient toil of man, have a stronger hold on the hearts of their inhabitants than have countries famed for the beauty of their site and the splendor of their climate, where, nevertheless, it seems that life should be so easy and so sweet. The people of Nieuport loved their flat, humid country, the low-hanging mist of their meadows, the dull waters of their humble stream whose source was in France and where lazy barges glided, level with the grass. Their town, with its sunken houses which could not be entered without bending the head, its white lanes, its over-wide squares, the fishy odors rising from the harbor and blended with the insistent fragrance of tar and wood from Norway, seemed to them a more enchanting spot than any other in the world. They lived in comfort there, and a citizen who had two thousand francs of revenue could never succeed in spending his income. A volume recently published, "The Drama of Flanders," explains and reveals the profound, penetrating charm of these secluded lives: it is by a compatriot of ours, M. Henri Malo, whose earlier studies of the corsairs of Dunkirk called him to this region of the Moëres and held him there. To this circumstance we owe the fine work which recounts his pilgrimages to the tragic cities of that land where he finally established himself, through love of quiet and desire for a retreat.

The people of Nieuport, then, cherished their city for its simplicity, for its present obscurity, also for its glorious past of which they were proud, and a reverence for which was fostered in them by one of their fellow-citizens, M. Dobbelaer.

M. Dobbelaer, town-clerk, guided, sustained and encouraged by his old burgomaster, M. Roo, had for many years piously inventoried all relics connected with the city's history, had removed the stains of centuries from the inscriptions on old dwellings and the iron numbers indicating their venerable age, had identified the great tombstones whereon might be read the sonorous names of Spanish officers whose bones kept company, beneath the church pavement, with those of Flemish burghers of heroic times. Through his researches he had formed, at the *Hotel de Ville*, a museum of local relics, where were shown the series of communal seals dating from the twelfth century, a fishing ordinance issued by the Admiral Maximilian of Burgundy and painted on a panel of wood, rare engravings, cut stone from vanished monuments, coins found in the earth, among them some admirable gold pieces of the time of Charles V. The jewel of this museum was a triptych excellently painted by a Flemish "primitive," showing with exactness the city harbor in the fifteenth century. M. Dobbelaer had classified, filed, catalogued the archives of the community, seven hundred years old, with such method and such ardor that no other similar collection in the world, even the most celebrated and the best endowed, could rival his in excellence and clearness of arrangement.

The town-clerk had accomplished these things without resources, without outside help, simply by the miracle of his devotion to the past. He had done better still, he had communicated his archæological fervor to all his fellow-citizens. He set himself at developing in the school-children a taste for the decorative arts as well as a respect for the ancient stones which have seen History. He took them on expeditions to the ruins of old ramparts buried in sand and vines, explained to them the antique collegiate church with its squat belltower, made them admire the heavy and dismal donjon of the archdukes, the old pointed lighthouse of whitish brick, where the Spaniards formerly built fires of straw; he associated them with his discoveries, one of which overwhelmed his ardent heart as with the joys of Paradise—a magnificent old pavement of

polished tile under a pure Gothic vault! This good and learned man had thus aroused in the souls of the Nieuport people such an intelligent affection for their noble and yet humble city that they looked upon it with a feeling not less than that of the Ypres burghers, so justly proud of their famous Drapers' Hall, or even that of "*ces messieurs*" of Furnes for their celebrated square with its fantastic gables and openwork spires. The whole city bore marks of an educated taste which sustained the traditions of centuries of beautiful architecture, and nothing further was done there without consulting M. Dobbelaer; no house might be rebuilt but after plans drawn according to engravings of "the period," executed in relief and submitted to the municipality. He himself took care that in restoring edifices there were employed only ancient bricks, not molded in the manner of today, but cut as of old, after the processes and with the tools of former times.

He experienced, in the spring of 1914, great pleasure in the visit of a stranger, traveling as an artist through the country. This gay youth drew and photographed skilfully. He followed a singular calling—"architect of steeples." Because of this, he climbed all those in the region, at Dixmude, at Ypres, at Furnes, at Nieuport. People amiably furnished him with useful information for his researches, and were delighted to drain beer-glasses with him. At the beginning of summer, the "architect of steeples" disappeared. . . . . .

Some days later, the fearful hurricane breaks upon Belgium; a sheet of fire, a hail of steel; the cities crumble; Louvain is in flames, then Dinant, Aerschot, Termonde, Namur. They who fly before the invaders report terrible things: beautiful *botels de ville* with their lacework spires are swept away by the *mitraille*; churches, sculptured like reliquaries, are showered with oil and destroyed. Heavy heels crush on the pavements the remains of marvelous stained glass windows; the Uhlans boil their soup over fires fed with early records and illuminated manuscripts; the divine tower of Malines serves as a target for heavy artillery! And suddenly, a cry of horror arises, a lamentable cry: "The *Halles* of Ypres are on fire!" From the summits of Nieuport's towers can be seen, blazing like torches, all those beautiful belfries that once threw upon the pearly sky their lofty and delicate silhouettes, rising like slim poplars of stone against the horizon. Can one imagine the misery of the poor archæologist at the approach of this infernal invasion? His city, his dear city, restored through his impassioned care, the work of his whole life, his only thought, his beloved, exposed without possible defense to the rage of these brutes! Picture the despair of "Cousin Pons" at the approaching roar of a cyclone shaking the old house where for many years he has garnered the frail relics of the art of the Past. What can be done, what miracle implored, to stay the scourge?

We shall know, some day, if it was not through M. Dobbelaer, through the documents so patiently deciphered and arranged by him, that Father Kogge, the keeper of Nieuport locks, found the century-old and forgotten sluice-gate whose opening allowed the sea to invade the Flanders plain. A desperate but sure recourse—rather the mud than the enemy! And the plain became mud, then a lake, then a sea; the water rose, hurrying, without pause, submerging pell-mell the batteries, trenches, blockhouse, stores of grain, prosperous villages, cultivated fields. All disappeared: the region of the Moëres was destroyed, yet saved. Nieuport on the contrary was lost; for the baffled enemy avenged their repulse upon the city, after the fashion in which they had avenged former ones upon Arras and upon Rheims.

From afar, without risk, without glory, as without profit, they directed against her the storm of their incendiary missiles. From the high dunes, one night, could be seen above the deserted town a red light growing and overspreading the sky. The furious sea-wind spread the flames; here and there, over the countryside, other fires were kindled—they were the burning farms, the great rich farms of the fertile Flemish land. And in the central furnace sank away one after another the Spaniards' lighthouse, the squat belltower, the *Hotel de Ville* with its museum, its neat cabinets, its "pieces" so fondly arranged and labeled; the ancestral dwellings restored with such fidelity, the *Halles* and their campanile—all, all, all! . . .

Today, Nieuport-the-Noble is a heap of calcined stones, a mass of wreckage where may be found scarce a trace of streets, squares, or buildings. And I think that in the approaching hour of reckoning, in the fateful account, it will be found that almost equal with the cries of mothers, wives and orphans are counted the sobs of the gentle archæologist, his heart wrung and bleeding with the cruel memory of all those poor treasures which he had saved from the pitiless pursuit of the ages, but could not protect from . . . —*From the French of G. Lenotre in the Paris "Temps," Translated for the Journal by A. L. M. K*

Meeting of the Executive Committee

The Executive Committee met at the Sinton Hotel, in Cincinnati, on April 18 and 19. Present, President Mauran, Second Vice-President Medary, Secretary Fenner, Treasurer Waid, Mr. Elmer C. Jensen and the Executive Secretary.

Publicity

The question of publicity which was referred to the Board by order of the Convention and upon which the Committees on Publications and Public Information have been studying was the subject of long discussion. The various suggestions have been analyzed and carefully considered and a comprehensive plan which was presented to the meeting by the Committee on Publications met with great favor. The Committee was instructed to again consider details, and it is now very probable that an important announcement on this subject will soon be made by the Board.

The Octagon Monograph

The report of the Committee on Publications showed that the Monograph has been issued to the 156 pre-publication subscribers and that arrangements were under way to place the book on sale throughout the country.

American Society for Testing Materials

Prof. Thomas Nolan, of Philadelphia, was appointed a delegate to represent the Institute at the annual convention of the Society at Atlantic City, June 27 to July 1.

National Fire-Protection Association

The Chairman of the Committee on Fire-Prevention, Mr. Julius Franke, of New York City, was requested to appoint as delegates to the annual meeting of the Association such members of his Committee or of the Institute as were intending to be present at the annual meeting in Chicago, on May 9 to 11.

Committee on Materials and Methods

The question of the appointment of such a committee was considered at the last meeting of the Board and was referred to Mr. Medary for consultation with Mr. Boyd, of Philadelphia, from whom the suggestion came. Mr. Medary reported that there seemed to be ample opportunity for such a committee to gather and distribute information relating to materials and methods of vital interest to architects, and the president was authorized to appoint a committee of one with power to appoint sub-committees in each Chapter for the purposes recited.

Quantity Survey

The Committee on Contracts and Specifications submitted a report which had been prepared by Mr. Sullivan W. Jones, of New York City. In this report the growing importance of the subject was strongly emphasized.

In response to a request for further instructions from the Board, the Committee was requested to continue its study of this question with a view to the presentation of a comprehensive report for the consideration of the next convention.

Form of Contract Between Architect and Owner

Mr. W. Stanley Parker, Vice-Chairman of the Committee on Contracts and Specifications, submitted its report on the proposed contract between owner and architect, which was approved with minor amendments at the January meeting of the Board. This form has since been under consideration by Counsel of the Institute, and members of the Committee in coöperation with the President and Secretary. Certain proposed changes have been drafted to meet the points raised by Counsel and when satisfactory to him the draft will be referred to the President and Secretary for final approval. It is the expectation that this document will be ready for issuance without further great delay.

The draft of Agreement between Owner and Architect on the basis of a professional fee-plus-reimbursement of cost was submitted as Exhibit B.

After a reading of this draft and a consideration of its various sections, the following recommendations were made, with the request that they be transmitted to the Committee by the Secretary.

The Fee-Plus-Cost System of Professional Practice

Pursuant to the instructions of the Convention the Board has been engaged in studying, in coöperation with the Committee on Contracts and Specifications the fee-plus-cost system of charging for professional services.

The Committee on Contracts and Specifications submitted a draft of a circular of advice on this subject. Such a circular was ordered to be issued by action of the convention of 1915, when the form thereof was approved by the Board. Accompanying the draft of the Circular of Advice as submitted by the Committee on Contracts and Specifications,

were a form of agreement between architect and owner under the fee-plus-cost system and a form of Conditions of Agreement. All of these matters were the subject of long discussion. They were referred back to the Committee for further consideration of certain details, some of which would be required to be passed upon by Counsel of the Institute. It is therefore expected that the Circular of Advice, Form of Agreement and Conditions of Agreement under the fee-plus-cost system will be ready for final approval of the Board at its July meeting.

Competition for Monument in Memory of Francis Scott Key

The President stated that at the invitation of Col. W. W. Harts, Secretary to the Commission of Fine Arts, he had nominated Mr. Glenn Brown, of Washington, D. C., who has accepted the appointment, as the architect to serve on the jury of award.

Coöperation Between the Architectural and Engineering Professions

President Mauran read his letter of April 4, 1916, to the national organizations of the civil, mechanical, electrical, and mining engineers, referring to the splendid aid given to the architects in the fight against the erection of the power plant; and suggesting that the present is the time for the establishment of a clearing-house for the handling of the many problems and aspirations common to all of the professions. A tentative plan was outlined for the appointment of delegates from each society to constitute a "Joint Conference Committee"—the deliberations either by conference or correspondence, to be entirely informal, in the hope of securing mutual coöperation and understanding. The Executive Committee looks forward to developments along this line which should be most fruitful.

New Members Elected

The following members have been admitted to the Institute:

Name	Office	Chapter
Peabody, Charles S.	New York City	Brooklyn
Bollenbacher, J. Carlisle	Chicago	Illinois
Chase, Frank D.	Chicago	Illinois
Fugard, John Reed	Chicago	Illinois
Holden, B. E.	Aurora	Illinois
Hussander, Arthur F.	Chicago	Illinois
Lindstrom, Robert Seth	Chicago	Illinois
Ostergren, Robert C.	Chicago	Illinois
Parsons, William Edward	Chicago	Illinois
Saxe, Albert M.	Chicago	Illinois
Sturm, Meyer J.	Chicago	Illinois
Viehe-Naess, Ivar	Chicago	Illinois
Woodyatt, Ernest	Chicago	Illinois

Retirements

Mr. William W. Kent of the New York Chapter was retired from active membership under Article 1, Section 1, of the By-Laws.

Convention Committee 1916

The following Committee on Convention for 1916 was appointed, with power to increase its membership, and to report to the Board of Directors at its July meeting: E. H. Brown, Chairman, Minneapolis; C. L. Borie, Jr., Philadelphia.

The Executive Committee finished its fourth session at 1.30 P.M. on Wednesday and became the guests of the Cincinnati Chapter at luncheon. Later, a large party, composed of the officers of the Institute, members from neighboring cities and many members of the Chapter, went for a motor-ride over the picturesque hills of Cincinnati. In the evening a still larger party sat down to dinner as guests of the Cincinnati Chapter. President Anderson made a brief address of welcome and then gave way to Mr. Elzner, who acted as toastmaster during the balance of the evening.

President Mauran spoke at length upon the work of the Institute, dwelling particularly upon the fact that all the problems of present-day professional practice were common to all parts of the country. Second Vice-President Medary pointed out, in a few words, that it was such gatherings as these that emphasized the fact that the Institute was not a vague sort of body located at Washington, but a living force which came into being wherever and whenever Institute members came together in fraternal ways.

Secretary Fenner related the history of the fight which the Institute has been waging on the power-house site in Washington; Treasurer Waid spoke upon the problems of registration laws, and Mr. Jensen narrated briefly the work of the Lincoln Highway Committee. Messrs. Briggs of Cleveland, Schenck of Dayton, Bellman of Toledo, and Wischmeyer of Louisville responded to the toasts of their respective Chapters, and Mr. Whitaker told of the work of the Journal.

In addition to those mentioned above, there were present as members and guests, Messrs. Louis Belmont, A. L. Beneker, Joseph Berger, A. T. Brown, C. C. Brown, S. E. Desjardins, Louis G. Dittoe, A. J. Dollrichs, N. P. Donnell, Gustave W. Drach, O. Euphrat, A. L. Fechheimer, Frederick R. Garber, W. M. Goldsmith, Kingston Hall, G. R. Hauser, R. P. Harkness, H. N. Hooper, C. W. Ireland, A. E. Kistner, E. H. Kruckemeyer, C. E. McCammon, F. G. Mueller, E. G. Pick, John Postler, G. W. Rapp, W. C. Rapp, Moritz Sax, E. Schildknecht, George Schmid, J. F. Sheblessy, C. M. Stegner, J. G. Steinkemp, J. M. Stoner, J. O. Tebow, Newton Tebow, B. T. Wisenall, C. B. Woodward, John Zettell.

Further reference to the meeting will be found in the editorial columns of the Journal.

Society of Beaux-Arts Architects

Official Notification of Awards—Judgment of April 4, 1916

Municipal Art Society Prize

Class "A," Fourth Projet

Jury of Award.—F. A. Godley, F. H. Bosworth, Jr., C. W. Stoughton, John Wynkoop, F. C. Hirons, H. W. Corbett, H. Sternfeld, E. V. Meeks, H. Sedgwick, Donn Barber.

Program.—A Reviewing Stand.

Criticism.—The jury based its award upon the principle that a naval reviewing stand should be a temporary structure, festive in character, yet at the same time dignified and suggestive of such an event. The position of the President should be emphasized, and together with the seats for the receiving officers and diplomatic representatives, should dominate the composition. The program called for a distinct separation between this stand and the stand accommodating other guests. The jury also felt that the reception-room should be of easy access from the Presidential box and the landing-stages. The practical considerations of stability and handling, though of minor importance, were also considered. All the projets submitted showed a remarkably high degree of excellence, both in composition and presentation. The grading for medals and mentions was made by the regular jury, after which the prize was awarded by a jury from which the patrons were excluded.

Number of drawings submitted.—66.

Awards.—First Medal and Municipal Art Society Prize ($50), Robert Pallesen, Atelier Wynkoop, New York City.

First Medal, R. K. Harris, Boston Architectural Club, Boston; R. M. Kennedy and H. S. Kirchberger, Cornell University; S. Y. Ohta and R. O. Derrick, Columbia University; R. D. Murray, Atelier Corbett, New York Club; E. E. Weihe, Atelier A. Brown, Jr., S.F.A.C., San Francisco.

Second Medal, O. B. Mikes, G. L. Kaufman, J. R. Pelich and E. W. Beck, Cornell University; R. P. Mitchell and O. J. Southwell, Carnegie Institute of Technology; C. Bein and J. G. Schuhmann, Jr., Columbia University; T. E. Ash, T-Square Club, Philadelphia; J. Marra and R. S. Pallesen, Atelier Wynkoop, New York City.

Class "A," Fourth Esquisse-Esquisse
Class "B," Fourth Esquisse-Esquisse

Jury of Award.—W. Emerson, Lloyd Warren, Henry Hornbostel, J. Gurd, J. V. VanPelt, W. A. Boring, A. Ware. This jury also served as Jury of Award for Measured Drawings and Class "A" and "B" Archæology Projets.

Program.—Class "A"—A Catholic Theological Seminary.

Class "B"—A Subway Entrance.

Criticism.—Of the Class "A" and Class "B" Esquisse-Esquisses submitted at this judgment those presented by the Class "B" students showed much the better grasp of their problem. The necessary essentials of the problem were well understood and handled with skill and intelligence, whereas few of the Class "A" drawings showed a thoughtful consideration of the problem and the presentation was far below the average.

Number of drawings submitted.—Class "A," 28; Class "B," 63.

Awards.—Class "A"—Mention, R. T. Bickford, Cornell University; H. J. O'Brien and W. R. Weigler, Carnegie Institute of Technology; L. Morgan, Atelier Hirons, New York City; L. A. Kruse, Atelier A. Brown, Jr., S.F.A.C., San Francisco; Y. Ogawa, Cunningham, Washington, D. C.

Class "B"—Mention, R. B. Parker, D. R. Wilkinson, S. H. Brown and G. Verge, Atelier Allison, L.A.A.C., Los Angeles; R. D. Steele, E. Cooke and C. H. Sorber, Carnegie Institute of Technology; J. D. MacMullen, Hebbard, San Diego; M. Boulicault, St. Louis Architectural Club; A. C. Webb, Atelier Wynkoop, New York City; J. Tominaga, University of Oregon.

Class "A" and "B" Archæology, Fourth Projet

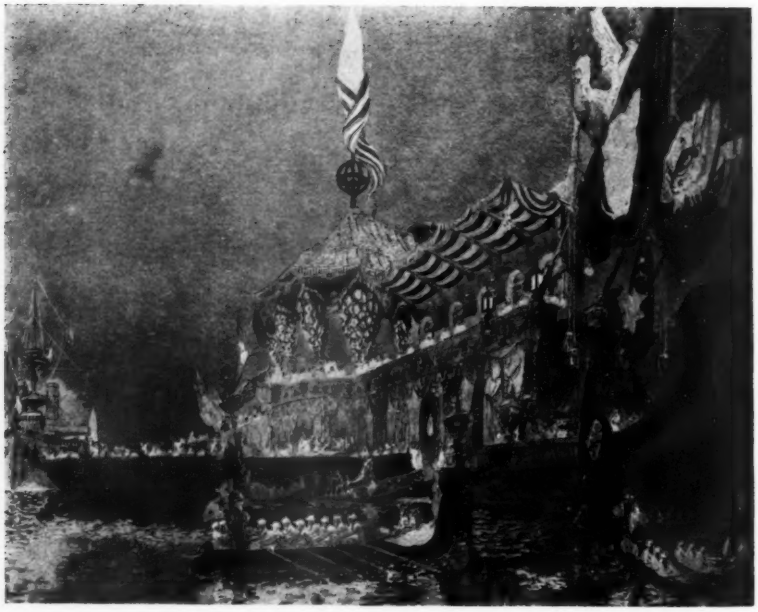
Program.—Study in Colonial Metal Work.

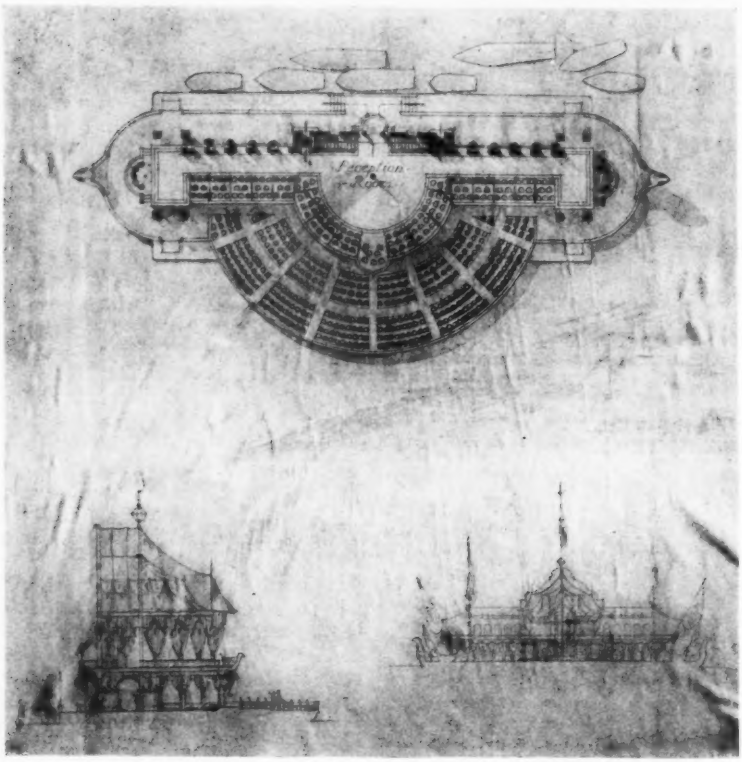
Criticism.—This program produced drawings of no striking merit; some were hopelessly out of character, while others faithfully reproduced well-known details of old work. These problems in archæology are intended in the first place to encourage the students to familiarize themselves with the distinctive characteristics of the period in question, and then to so apply what they have learned to the given problem that the result shall have these same qualities and traits without being a slavish reproduction of something that has already been executed.

Number of drawings submitted.—23.

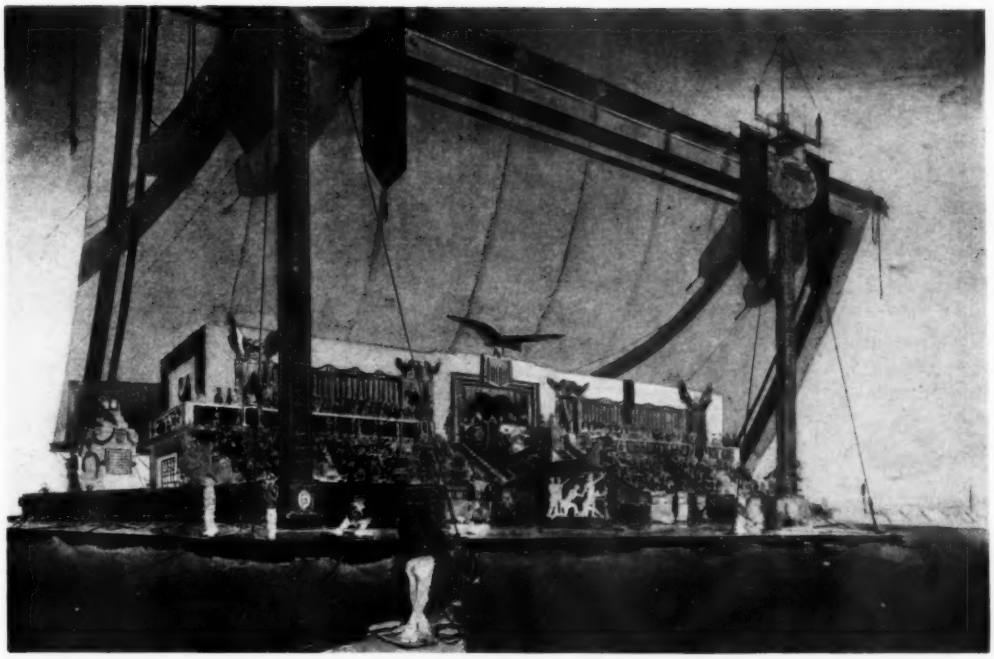
Awards.—Third Medal, R. S. Simpson, Carnegie Institute of Technology; R. Wolff, Atelier Rebori, Chicago; F. B. Smith, Atelier Hirons, New York City; J. N. Kirk, Pennsylvania State College; A. C. Webb, Atelier Wynkoop, New York City.

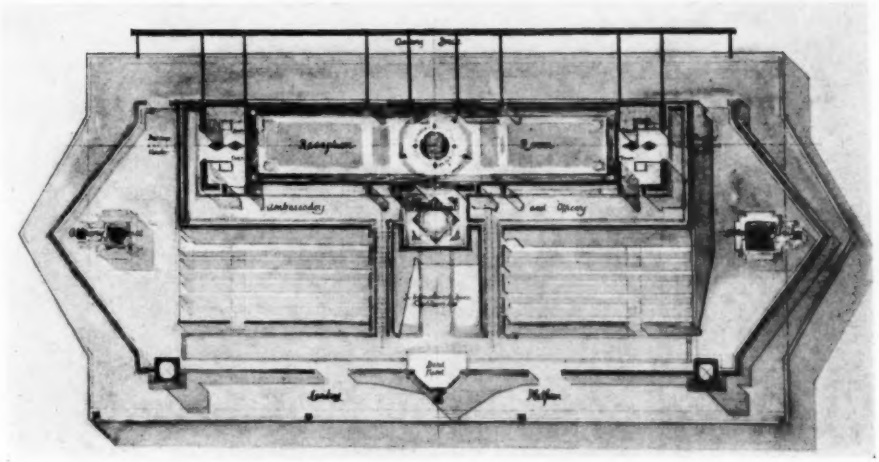
Four Measured Drawings were submitted in this competition, on which the following awards were made: Third Medal, H. J. Burke, Columbia University; H. G. Matheys, Pennsylvania State College. Mention, D. Podoloff, Columbia University; E. G. Fritz, Rhode Island School of Design.



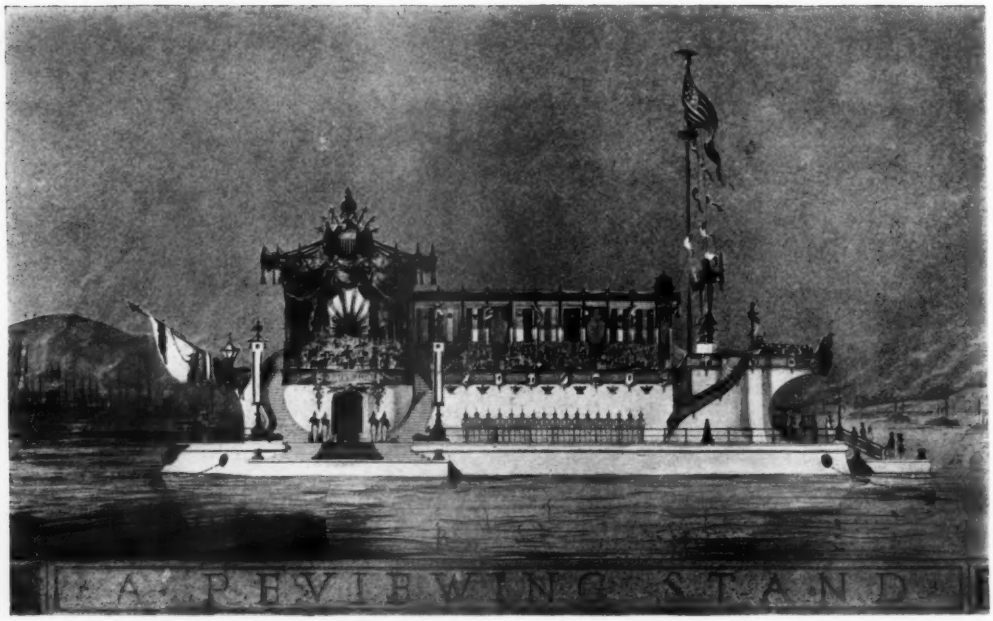


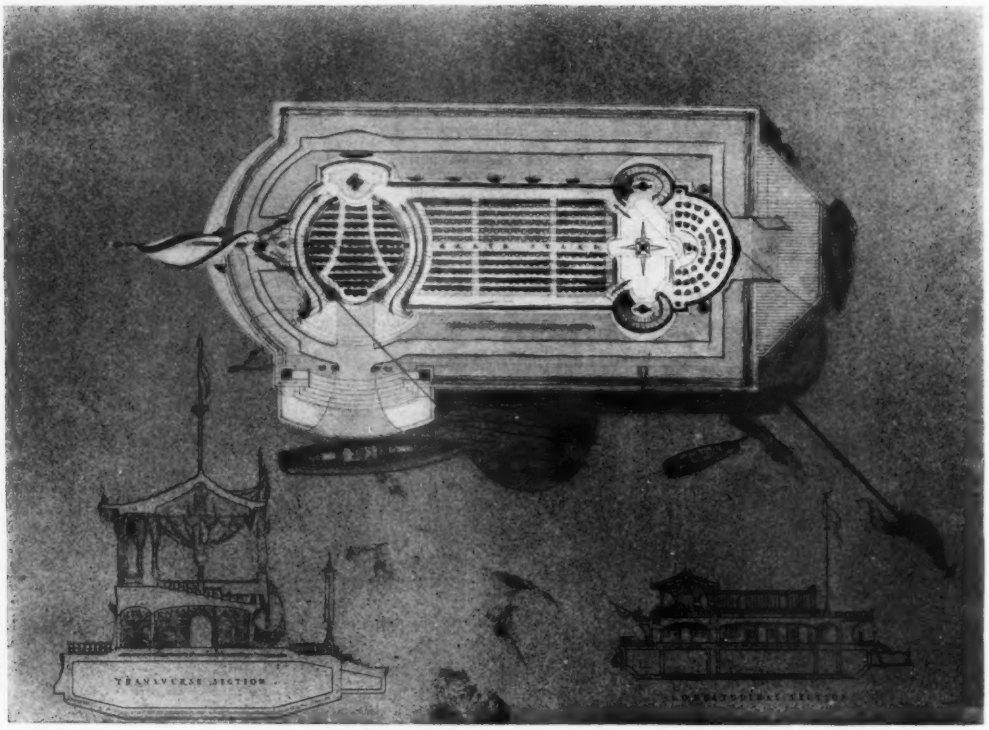
CLASS A.—FOURTH PROJET.—A REVIEWING STAND
First Medal and Municipal Art Society Prize of $50, Robert Pallesen, Atelier Wynkoop, New York City



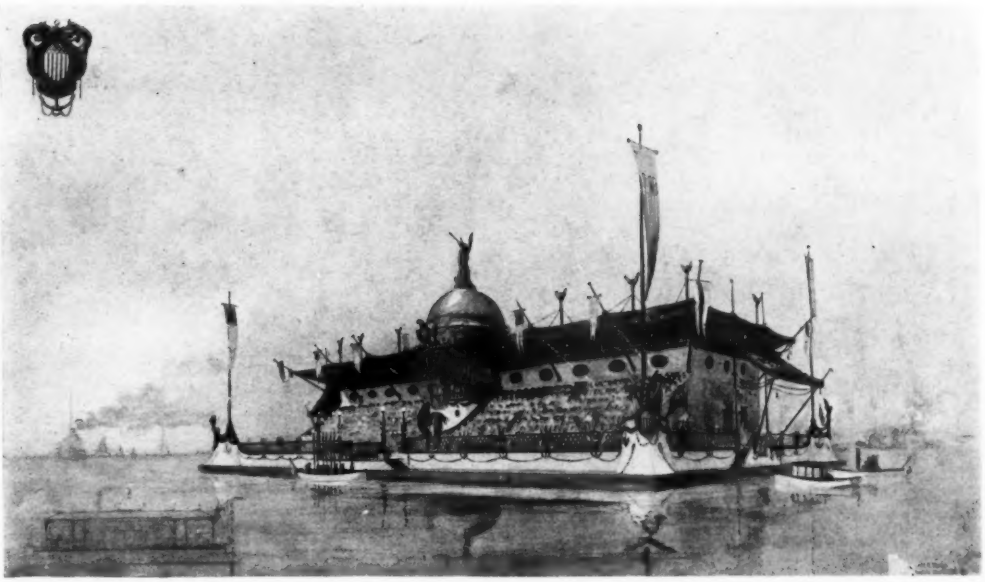


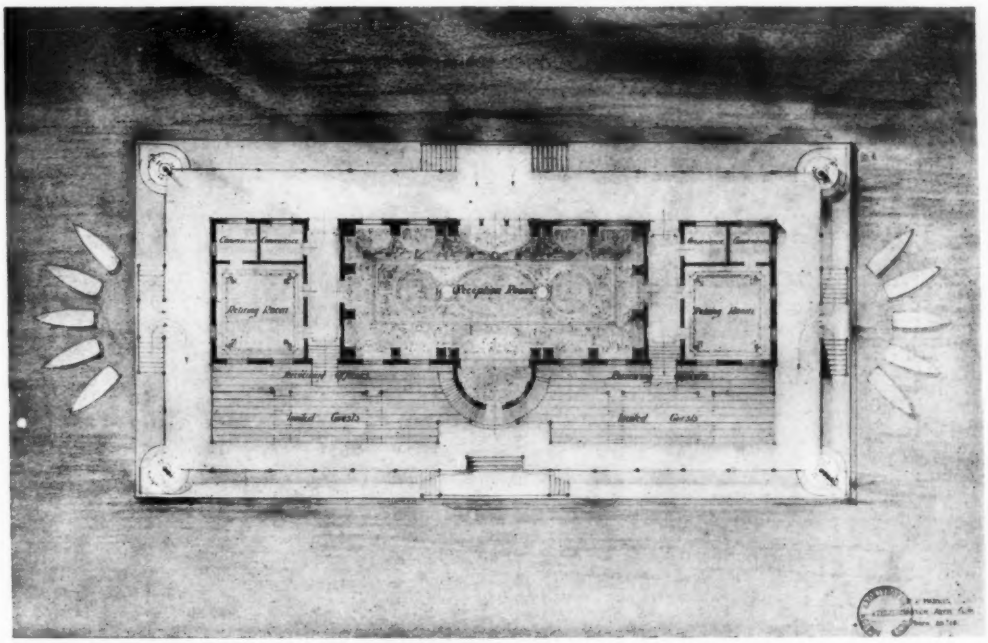
CLASS A.—FOURTH PROJET.—A REVIEWING STAND
First Medal, H. S. Kirchberger, Cornell University



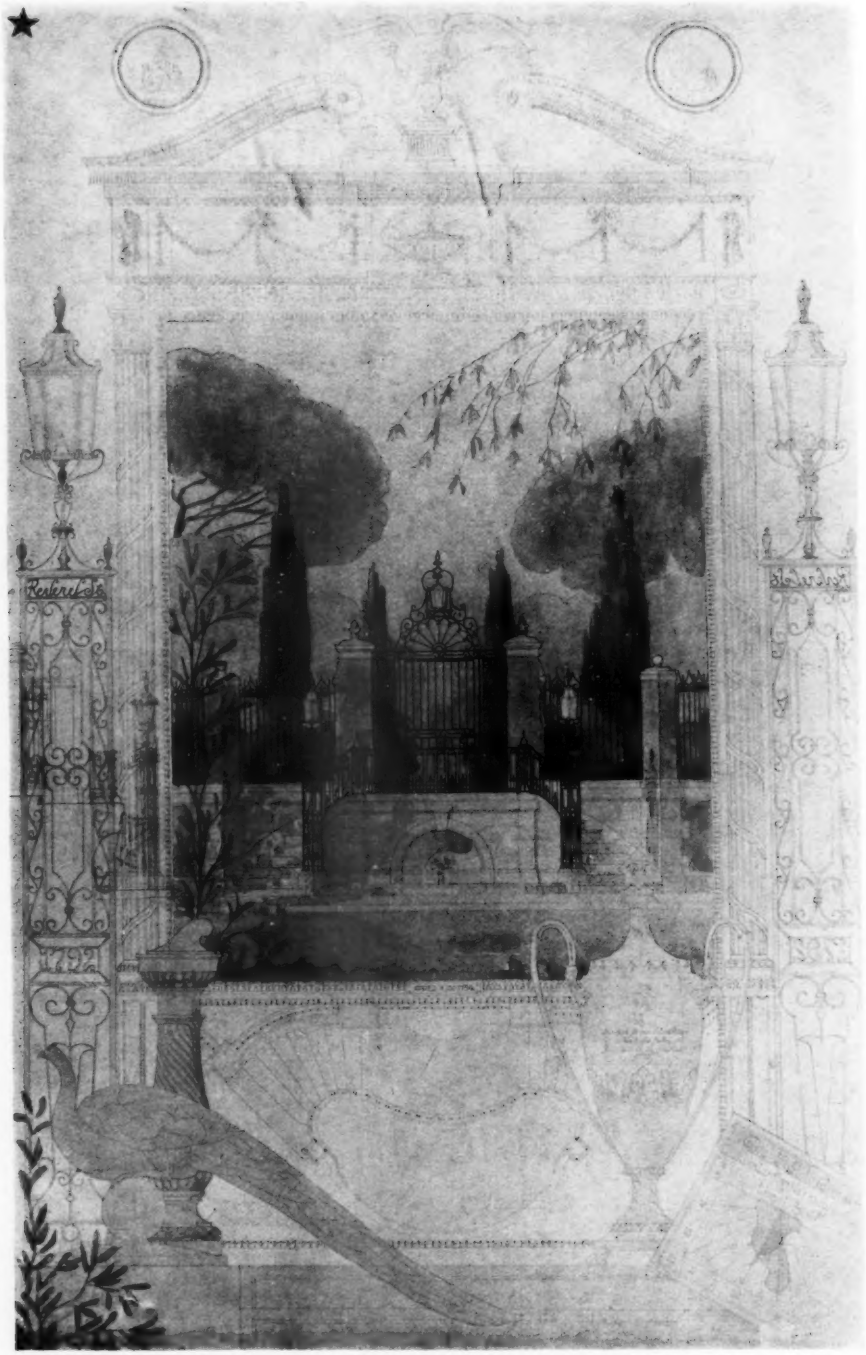


CLASS A.—FOURTH PROJET.—A REVIEWING STAND
First Medal, S. Y. Ohta, Columbia University



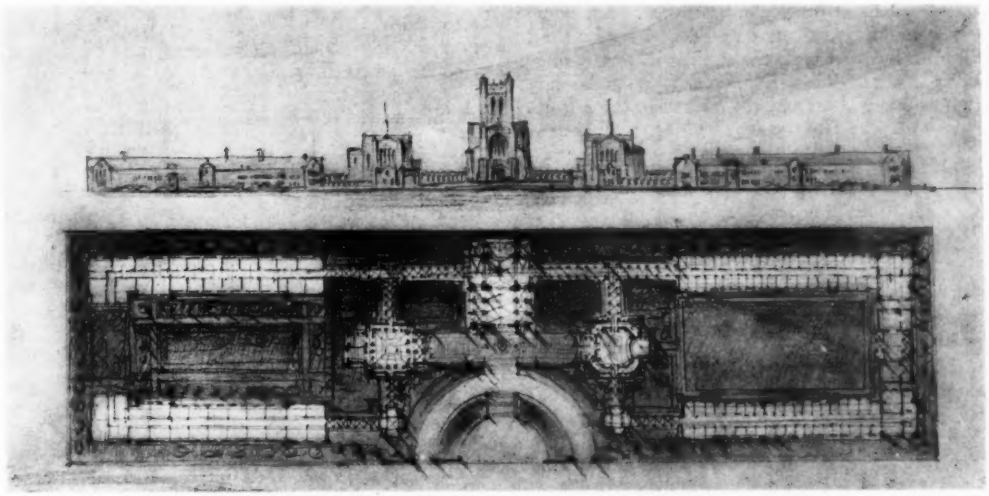


CLASS A.—FOURTH PROJET.—A REVIEWING STAND
First Medal, R. K. HARRIS, Boston Architectural Club



CLASSES A AND B, ARCHÆOLOGY.—FOURTH PROJET.—STUDY IN COLONIAL METAL WORK
Third Medal, R. WOLFF, ATELIER REBORI, Chicago

CLASS A.—FOURTH ESQUISSE-ESQUISSE.—A SUBWAY ENTRANCE
Mention, Gene Verge, Atelier Allison, Los Angeles



CLASS A.—FOURTH ESQUISSE-ESQUISSE.—A CATHOLIC THEOLOGICAL SEMINARY
Mention, R. T. Bickford, Cornell University

The Forum

To the Editor of "The Journal:"

The communication of Mr. W. R. B. Willcox in the Forum of March, calling attention to the disproportionate representation of the chapters on the Board of Directors, touches a weak spot in the organization of the Institute.

While there has been no complaint of the government of the Institute, or criticism of the personnel of the Board of Directors, it must be evident to all who have attended recent conventions that its leadership is not unqualifiedly accepted. The present Board of Directors happens to be as well distributed as could be desired, but a larger board, representing, as a matter of fixed policy, every section of the country, would serve to bring the whole membership into closer touch with the Institute and, as Mr. Willcox says, would "incline the convention delegates to accept the recommendations of the Board with full confidence," even if not "without question."

The American Society of Civil Engineers divides the country into thirteen districts and allots six directors to District No. 1, where the headquarters are located, and where there is a preponderance of the membership, and one director to each of the other twelve districts, thus securing a thoroughly representative board and bringing the government of the Society into close touch with practice in every section of the country.

A similar distribution of directors, by amendment of the by-laws, doubtless would be wise for the Institute. In any event, the subject is worthy of consideration and discussion, and it is to be hoped that others will present their views in the Forum.

CHAS. C. WILSON.

News Notes

The San Francisco Chapter to Hold a Series of City-Planning Meetings.

On March 16 last, the San Francisco Chapter held the first of a series of three meetings which are to be devoted to a discussion of the city-planning problems of San Francisco. At the first meeting the Hon. Percy V. Long, City Attorney, spoke on the legislative aspect of the question and referred specificially to the need for San Francisco to profit from the experience of New York City in its failure to prevent congestion and the destruction of realty values through proper districting or zoning legislation.

Mr. A. J. Cleary, City Engineer, Dr. A. D'Ancona, President of the Board of Education, Mr. John McLaren, Superintendent of Golden Gate Park, all discussed the various problems as related to their particular spheres, while Mr. Joseph Leonard related some of his experiences in laying out a restricted residence park and the lack of proper lines of communication between the various sections of the city.

This program which the Chapter has instituted is one which other Chapters of the Institute might well consider as of worth in their respective communities.

A Poster Competition by the Society for Electrical Development

Announcement is made of a competition for a poster "which will symbolize or portray electricity as the greatest factor in modern civilization." In addition to a first prize of $1,000, there are other prizes aggregating $1,200. The competition is open until June 1, and full details may be obtained from the Society for Electrical Development, 29 West 39th Street, New York City.

Obituary

Walter Cook

In connection with the death of Mr. Cook, recorded in the April Journal, the following resolution was presented at a meeting of the Philadelphia Chapter on April 14, and was adopted and ordered spread upon the minutes:

"*Whereas*, The Philadelphia Chapter of the American Institute of Architects having learned with profound regret of the death of Mr. Walter Cook, a director and past president of the Institute, a man universally beloved for his nobility of character and recognized as an architect of the highest attainments and most distinguished ability,

"*Now, therefore, be it resolved*, That the Philadelphia Chapter of the American Institute of Architects hereby records its feelings of irreparable loss to the public and to the architectural profession in the death of Mr. Cook, its appreciation of his distinguished career, and of his long and faithful service to the Institute, to his profession, and to his country.

"*And be it further resolved*, That the Philadelphia Chapter express to Mr. Cook's family its deepest sympathy in their bereavement."

NOTE.—The memoir of Mr. Cook announced for publication in this issue of the Journal will appear in the June number. EDITOR.

The Work of the Louisiana Chapter in Urging the Preservation of the Historic Architecture of New Orleans, and in Seeking to Restore Its Influence in Modern Building

By N. C. CURTIS

Through its Committee on Preservation of Historic Monuments, the Louisiana Chapter has been, for several years past, actively engaged in waging a campaign against the needless destruction of buildings that are worthy of preservation, either on account of their historic or their architectural beauty. In order to call attention more specifically to the importance of this work, and to invite the active support of individuals toward the preservation of the old and historic quarter of the city of New Orleans, the committee has issued a statement embodied in a letter, which briefly summarizes what has been accomplished during the past year. To quote: "Last year against large odds the committee made a fine effort that will probably prevent the passage in the United States Senate of a bill that would carry with it the demolishing of the two end buildings of the Jackson Barracks group for levee expropriation. The committee made a powerful argument with plans and descriptive matter showing the better accomplishment of the results desired, leaving the fine, stately buildings in the present complete grouping. The United States Health Service this year found the one-story building with an original Spanish tile roof at the corner of Chartres and Ursuline streets sadly lacking in requirements to meet the rat-proofing ordinance. The owners of the building received estimates of the work, and decided to demolish the structure as the revenue would not warrant the expenditure. The committee heard of this at the eleventh hour and by good fortune prevailed on the owners to allow it the chance of considering the proper means to reconstruct the building. It was found possible to put the building in repair and to meet all the requirements of the Government Service at a fraction of the cost as received by the owners, and there was thus saved one of the earliest buildings of colonial history."

Attention was further very properly called to the fact that interest should not be confined to the buildings of the "Vieux Carré," generally included within the old city walls,—Canal Street to Elysian Fields and Rampart Street to the River Front; but should include those fine examples along Bayou St. John and along the river, both up and down stream, as well as a few early examples of iron work and details in other parts of the city.

The Chapter is at work on a map of the city of sufficient extent to include all the old noteworthy buildings and those with interesting ornamental detail. It is understood that such a map would serve as a basis or foundation on which might be built later a complete series of measured architectural drawings of all the old buildings of the city which are worthy of record. In addition to such accurate measured drawings, including plans, elevations, sections, and large-scale details of moldings, iron work and modeled ornament, it is also proposed to acquire a large number of photographs from which half-tones might be made to accompany the line drawings and to prepare a descriptive monograph which would serve to further explain the origin and architectural character of each example. This is a serious undertaking, but one not quite so colossal as would seem to be indicated on its face. As a matter of fact, a number of local architects, several artists and a few historians have, with as much zeal as was at their command, occupied themselves with doing in an occasional sort of way just what the Chapter proposes to do with system and coöperation. All that has been accomplished heretofore in the way of record may be placed at the disposal of the committee for incorporation in the proposed work, and so a considerable saving of time and effort will be effected. The majority of the most important buildings of the "Vieux Carré," for in-

stance, have been measured with painstaking care by experienced architects, and with these data available there would only remain the arrangement and drawing of the finished plates,—a task, by the way, not to be passed over lightly. During the past session one of the classes in architecture at Tulane University measured about twelve examples which were thought to be characteristic, and rendered drawings were made from the measurements secured. The result was quite satisfactory, and the work will be continued and extended. Some of the subjects selected for measurement were the following:

Old Plantation House on Tchoupitoulas Street.

Doorway and part elevation of the interior courtyard of Old Archbishopric.

Elevation of the Old Arsenal.

Corner bay of the Cabildo.

A wrought-iron balcony on Royal Street drawn to full size.

A full-size charcoal detail of a cast-iron cresting.

Doorway of the Grima House.

Portico of the Hotel Royal.

Doorway of building, corner of Royal and Conti Streets, detail.

Repair and property improvements are frequently requiring the destruction of picturesque old buildings in the lower city, and it is becoming a matter of increasing importance that such buildings should be carefully drawn and the drawings preserved for future reference. In this way a composite record may be made which will perpetuate all the characteristics of the ancient style and which will in time be of inestimable value. The old architecture of New Orleans abounds in curious and interesting detail, much of which would undoubtedly be of suggestive value to modern design if properly reproduced in plates and brought to the notice of architects. The remarkable beauty and intricacy of the modeled cast-iron work as used in the balconies, balustrades, and crestings of that period just prior to the Civil War far surpass anything of the sort that has been developed in recent years, and it is these balconies above all other things that give individuality and architectural significance to the street façades of New Orleans.

The Chapter, furthermore, does not believe that its duty ends in urging the preservation of old buildings. It is hoped that the recent appeal by the Committee on Conservation of Natural Resources and Historic Monuments, acting as spokesman of the Chapter and voicing the coöperation of the School of Architecture of Tulane University, will serve to arouse a more universal sentiment in favor of the beauty of the old style, so that architects and owners alike may realize the advantages of taking up its development at the point of separation from it over half a century ago. The early architects of New Orleans planted the seeds of an indigenous architecture. These seeds were firmly rooted in the soil, and the plant which grew from them flourished in the atmosphere of its local environment until the decade immediately preceding the Civil War. After the war the conditions brought about by reconstruction were no longer favorable to the continued development of a local style, and up to the present day all efforts to revive it have been merely sporadic and without permanent effect. In the few examples of modern buildings where the opportunity has been given to adapt the fundamental characteristics of the ante-bellum architecture to present-day requirements, the problem has been most successfully met and solved. Such examples, regrettably few though they are, bear witness to the futility of any argument directed against the revival of the style.

The local Committee on Education has suggested that a series of public lectures be given in New Orleans regularly during the winter seasons on interesting topics connected with architecture and the allied arts. These would be non-technical and preferably illustrated with lantern-slides, and it is thought that the rudiments acquired through them would interest the people in architecture and create a desire for further education along these lines and a better understanding of the profession of architecture and of architects would be a result.

During the latter part of September New Orleans was visited by a tropical hurricane of maximum intensity, and great damage was done to trees and houses in the city and to public utilities and to the plantations and settlements along the lower coast. For twenty-four hours the wind blew with terrific violence at times attaining a velocity of 120 miles an hour, the barometer fell to the lowest point recorded by the United States Weather Bureau,—28.11 inches,—while during the storm and for ten days following there was a rainfall of over nineteen inches. We mention this as a preliminary to a brief description of the damage sustained by the old buildings of the city, believing that this will be of interest to members of the Institute who have visited New Orleans and are familiar with her architecture. Members of the local Chapter have been active in urging owners of damaged buildings to make repairs in a manner consistent with the style, and so far as possible to replace the old material that had been blown down.

In many instances, however, particularly in the case of balconies which have been blown down, it will be well-nigh impossible to make the restorations owing to the fact that the ornamental cast-iron of which the balconies are built has been smashed beyond repair. Nor is it possible to replace them with new material of the same design, as the original foundry patterns have long since disappeared. The

THE ROTVNDA IN THE OLD ST. LOVIS HOTEL· ·MDCCCXLV· NEW ORLEANS LOVISIANA ·MCMXVI·

NOTE. The St Louis Hotel was erected about 1840 from the Designs of J.N. De Pouilly, Architect. The Dimensions of the Rotunda are. Diameter in the clear 66'-0", Internal height 84'-0" The Dome Shell diminishes in thickness from 15 to 8 inches. It was built entirely of light hollow earthen pots set in lime mortar and was plated on the exterior with copper. The internal panelling was plasterwork formed on wood furring. The large columns were of brick and plaster with Capitals of carved Cypress. The Pavement of the Rotunda and Lobby was of Italian Marble - Red, White, Grey, Olive and Black. The Interior Decorations were by Cassera, nephew of the famous Sculptor.

SECTION.

0 5 10 20 FT.

PLAN.

PLATE 10 MARCH 1916·	TULANE SERIES OF MEASURED DRAWINGS of OLD NEW ORLEANS ARCHITECTURE ✦	DRAWN BY N.C.CURTIS.

most serious losses in this connection are the balconies on the river façades of the two Pontalba buildings flanking Jackson Square.

One of the oldest sections of the French Market was unable to resist the force of the wind, and was reduced to a mass of wreckage, and since it is probable that it will be deemed inadvisable to rebuild this as before, we must chronicle the passing of one of the most characteristic landmarks of the old city. Many old dormers have been tipped over and large numbers of fanlights blown in, and in the case of the latter it is doubtful if the original designs will be adhered to. The storm practically put the finishing touch to the ruin of the ancient St. Louis Hotel. This building has been a derelict for many years, but the imposing dome had managed to withstand the ravages of time and neglect until the late disaster. As a result of the ripping off of the copper sheathing and subsequent influx of deluges of water, the beautiful and costly frescoes said to have been painted by Canova's nephew are now hardly distinguishable. The interesting modeled reliefs by the same artist are still intact, but will probably fall to the floor if they are not speedily removed.

In spite of their age the old-time buildings of the city withstood the force of the gale much better, generally speaking, than many of the newer and more up-to-date houses; so that after the wreckage has been cleared away and the broken places mended no appreciable change will be discernible in the appearance of the old quarter, except to persons thoroughly familiar with that section.

The recently demolished St. Louis Hotel was in many respects the most important building erected in New Orleans during the last century; far outranking as architecture any other historic building situated within the old quarter of the city. This superiority was due mainly to its imposing *rotunda*, the great outstanding feature of the plan, and one of the most remarkable structures in the history of American architecture.

Concerning J. N. DePouilly, the architect, little is known, but we may judge from this one example of his work that he was a man of uncommon imagination and constructive ability. So far as we have been able to ascertain, there was only one other building in New Orleans attributable to him, viz., the old Citizens' Bank on Toulouse Street (also unhappily destroyed). As it, too, was in the style of imperial Rome, we may conclude that the designer believed grandeur and bigness of scale to be positive artistic qualities. It is known, further, that DePouilly studied architecture in France sometime about 1830; supplementing this training, no doubt, by travel in Italy and Greece. The fact that the Classic Revival was then at its culmination in Paris may partly account for his preference for Roman stateliness in design.

The St. Louis Hotel was built about 1840, during the "flush times" in Louisiana, and is said to have cost over $1,000,000. Its erection was due to the rivalry existing at that time between the "Vieux Carré" and the new district above Canal Street, and its greatest days were from 1840-1860. After the close of the Civil War, its decadence resulted from the mischances of the Reconstruction Period, and from the fact that the city grew away from the "Vieux Carré," instead of enclosing it, so that this part of the city ceased to be a center either of business or social life. The accompanying plate has been drawn from accurate measurements and sketches made on the spot, supplemented by the restoration of a few missing details.

The interior was 66 feet wide, measured between the upper diameters of the columns, and the clear height was 86 feet. The dome itself was somewhat uniquely carried by these equally spaced columns, 39 feet high and 3 feet 7 inches in diameter, and very carefully built of small bricks only one and one-half inches thick. The moulded base of each column is a solid casting of iron. The part of the dome between the columns was carried by segmental brick arches sprung from column to column.

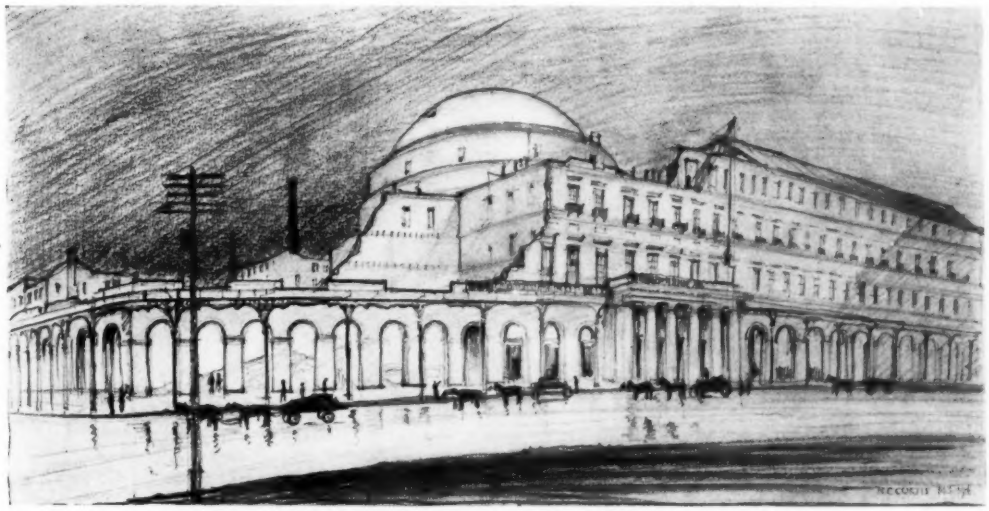
The dome-shell itself was very curiously constructed of hollow earthen pots of different sizes, laid closely together in annular rings. These bear evidence of having been turned on a wheel, and are slightly tapered and exceedingly strong and light, being, in fact, hardly more than a quarter of an inch thick. The dome diminished in thickness from twelve inches at the spring to eight at the crown. Built into it at intervals were sixteen slender latticed ribs of wrought iron, whose principal function seems to have been to carry the timber framework on which the interior stucco panels were formed. On the outside, the dome was sheathed with heavy copper plating.

Like the Pantheon, the St. Louis rotunda was illuminated by a circular oculus at the crown of the dome. This was fourteen feet in diameter, and gave an ample and even distribution of light over the entire hall.

The dome was designed solely with a view to interior effect, and care was taken that all its decorative features within should be in harmony with the ordonnance of the architecture.

The floors of the entrance lobby and rotunda were paved with flags of vari-colored marble, laid to a geometric pattern. This marble was evidently imported from Italy, and the simple design adopted, combined with the rich though subdued coloring of the mosaic, was very effective.

With the exception of the capitals of the columns, which are of carved wood, practically all of the rest of the interior was finished in stucco, colored in



THE OLD ST. LOUIS HOTEL, NEW ORLEANS, IN PROCESS OF DEMOLITION

imitation of mable; the panels under the dome being decorated with mural paintings designed and executed by Canova—a nephew of the Italian sculptor.

Encircling the rotunda at the second-floor level, there was a balcony supported by elliptical arches, fronted by a characteristic ironwork railing. No fragment of this ironwork can be found, consequently it is merely suggested on the drawing.

The Corinthian capitals of the columns are really remarkable examples of skilful wood-carving, the craftsmanship and joinery of the pieces forming the acanthus leaves and volutes being very fine. The wood selected was black cypress, as this wood is exceedingly durable and has a close, even grain. The carving was finally treated with a thin coating of white stucco, colored in imitation of gilt bronze. In height, the capitals were about four feet six inches, and were typically Roman in design. The mouldings of the entablature were all of stucco enriched with modeled ornament.

With the exception of one or two of the panels in the soffit of the dome, the emblematic decorations painted on them in color have entirely disappeared. The general character of the composition is indicated in the central panels of the drawing and by the two medallions in the upper corners. There were sixteen of these portrait heads, of which the following have been identified:

George Washington, Benjamin Franklin, Andrew Jackson, Stephen Decatur, Christoph. Colombo, DeWitt Clinton, Thomas Jefferson, James Monroe, John Hancock, James Madison, Amerigo Vespucci, Alexander Hamilton, Wm. Henry Harrison, Gen'l. Lafayette. The names of two have been obliterated.

Book Reviews

The Architects' and Builders' Pocket-Book.

A Handbook for Architects, Structural Engineers, Builders and Draughtsmen. By the late Frank E. Kidder, C. E., Ph. D. Compiled by a staff of specialists, Thomas Nolan, Editor-in-chief. Sixteenth Edition, Rewritten. New York, John Wiley & Sons, Inc., 1916. xxiii + 1816 pp.

When the first edition of Kidder's "Architects' and Builders' Pocket-Book" appeared in 1884, it was hailed with joy as filling the traditional "long-felt want." Those of us whose memories reach back to that antique date can recall how we had previously had to garner our technical and statistical data from Trautwine and Haswell, which were handbooks for engineers, not architects; from the Phoenix and Cambria catalogues, and from English sources such as the South Kensington handbooks on Building Construction and the once-useful but venerable Gwilt's Encyclopædia. We rejoiced to have at last a technical handbook of our own profession and art; and, for all the thirty-two years since its first appearance, Kidder's has been an indispensable *vade-mecum* for the practising architect. Its successive editions and revisions have marked the progress and expan-

sion of the profession, the increasing complexity and variety both of its problems and of its resources for meeting them. To these successive revisions the late Francis E. Kidder, its author, devoted an increasing share of his time and strength, until his death at Denver, Colorado, in 1905. Between the first appearance of the "Kidder" and its first general revision in1892, the practice of architecture had been revolutionized by the development of steel skeleton construction. Mr. Kidder rewrote a large part of the text and greatly expanded it for the fourteenth edition of 1904, to meet the further progress of structural practice, especially in fireproofing and the use of reinforced concrete, then beginning to assume importance in architecture. The fifteenth edition appeared in 1908, under the editorial supervision of Mr. Rudolph P. Miller, Superintendent of Buildings of New York, with an entirely new chapter on Reinforced Concrete; but so rapid has been the later progress of architectural engineering—recognized by Mr. Kidder in the edition of 1904 as a distinct branch of the professions alike of architecture and of engineering—that Mrs. Kidder and the publishers, Messrs. John Wiley & Sons, have felt the necessity of a new and complete revision, or rather rewriting of the work, which has appeared as the sixteenth edition, edited by Professor Thomas Nolan of the University of Pennsylvania, with the assistance of a highly competent staff of specialists as Associate Editors. Five of these are professors in universities and technical schools: H. C. Berry, in the University of Pennsylvania; R. C. Carpenter, in Cornell University; M. A. Howe, in Rose Polytechnic Institute; W. H. Timbie, in Wentworth Institute; and C. P. Warren, in Columbia University. The others are experts of high repute in various branches of engineering: J. J. Cosgrove, F. H. Kinol, R. P. Miller, D. E. Moran, E. G. Perrot and N. A. Richards. Mr. G. T. Snelling, architect, was formerly an instructor in Architectural Engineering in Columbia University; A. P. Straoling is an insurance expert; and to these names must be added that of Professor W. C. Sabine, of Harvard, who has contributed a new section on Architectural Acoustics. The reputation and competence of these specialists assure the substantial value and correctness of the scientific information contained in the volume, and give it an authoritative character hardly possible with any work put forth by a single editor, however competent. In this new form, the Pocket-Book has grown to dimensions quite beyond the capacity of any ordinary pocket, in spite of thin paper and close printing in small type. The 1772 pages of text of the new edition contain about two-thirds more matter than the 1632 pages of the last (fifteenth) edition, and offer an impressive contrast to the 576 pages of the Pocket-Book of 1884.

The new Kidder follows the general plan of the fifteenth edition. The chapter headings of Parts I and II remain substantially unchanged, though each of the chapters has been in large measure rewritten, and most of them have been considerably expanded. A few of the cuts have been omitted, but others have been added, and nearly all are models of clear illustration and simple, straightforward drawing. Part III has been considerably changed, and it is in this part that criticism is easiest to make, especially in the Miscellaneous Data occupying the last 358 pages of text. No architect will find here all that he looks for; some of the information is perhaps too brief, some too extended; some of the matter may be thought out of place in such a work—e. g., the treatise on the orders. The Waterproofing of Foundations and the paragraph on the Force of the Wind might well have gone into Part II, in the chapters on Foundation and Wind Bracing. Here and there one detects minor errors and omissions, as where, on page 1574, 19.7 square inches are allowed as seating-room in figuring the capacity of St. Peter's and other churches, or seven persons per square foot! Doubtless 19.72 inches was meant, but even that is an absurd basis for figuring practicable seating-space. On page 1564 the dimensions of "a barrel" are those of a flour-barrel; no dimensions are given for sugar-barrels, whiskey or beer-casks or hogsheads, each of which types has its own standard measurements. Such minor defects are probably unavoidable in any collection of miscellaneous data, and they are minor blemishes in a really monumental work.

Professor Nolan has revised all the mathematical tables, and recalculated many of the problems presented, often with new unit-stresses to conform with the most recent practice. He has carefully supervised the proofreading and typography, to which the highest praise may be unhesitatingly accorded. The fine type is remarkably clear, the bold-faced captions, the paragraphing and the entire make-up are admirable, making the closely printed pages easy to read and pleasant to the eye. A bibliography, glossary, and copious index add to the value of the work for reference. The "Pocket-Book" has now reached the limit of convenient size, and any future enlargement must necessitate its division into two or more volumes. The profession owes a debt of appreciation to the editor and his associates and the publishers of this encyclopædic handbook.

A. D. F. Hamlin.

THE BUILDING FOR THE FREER COLLECTION, WASHINGTON, D. C.—A SKETCH OF THE COURT
Charles A. Platt, Architect